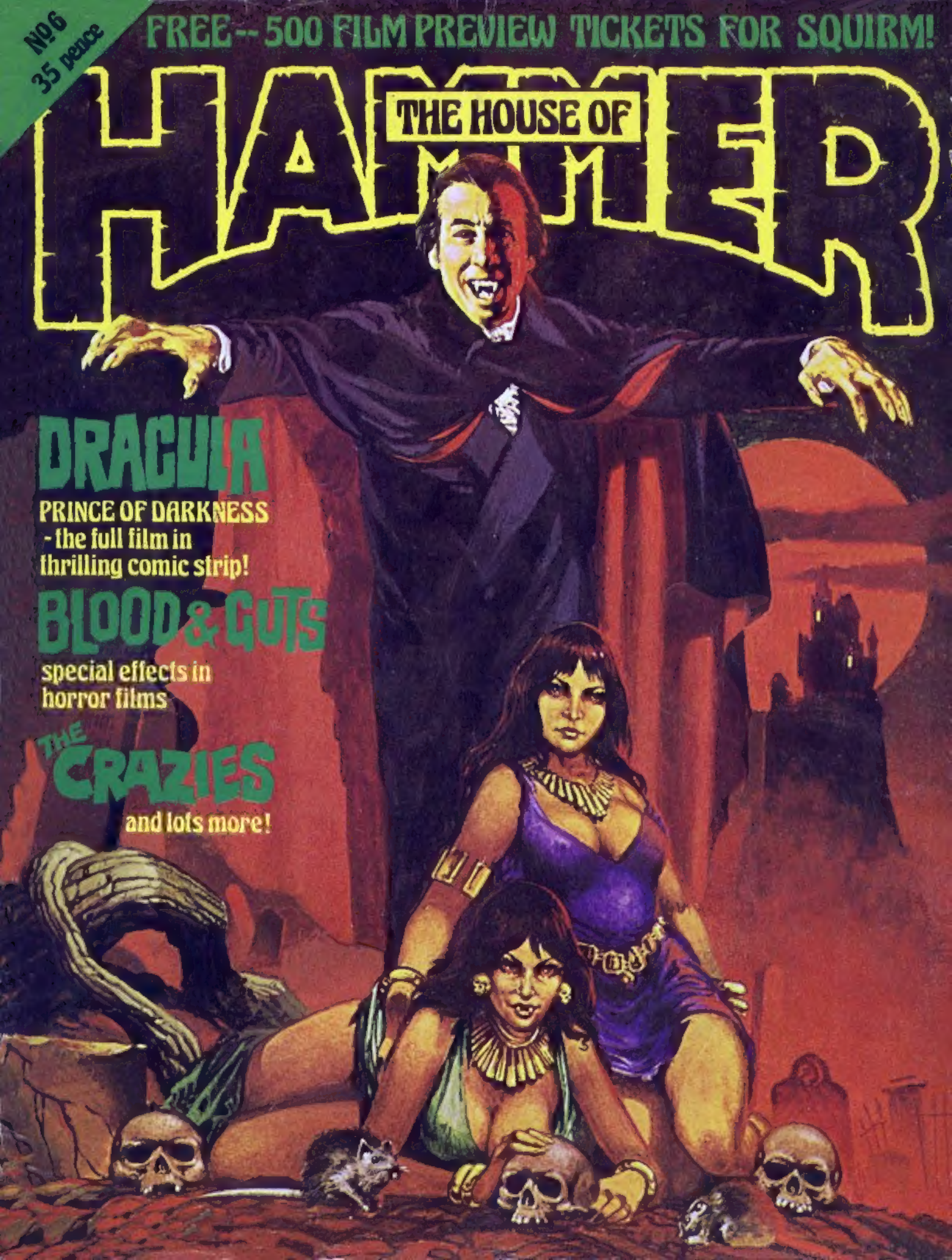

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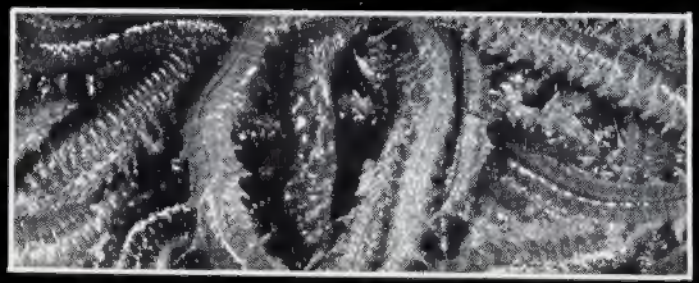
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We wish to thank Brent-Walker Film Distributors for enabling us to show this special preview of their new film.

Editor: *Dez Skinn*
Art Editor: *Paul Harwood*
Production: *Ron Letchford and John Hunt*



Writers this issue:
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Denis Gifford
Tise Vahimagi
John Brosnan
John Fleming
Chris Lowder

Artists this issue:
John Bolton
Brian Lewis

Cover:
Brian Lewis

CONTENTS

DRACULA, PRINCE OF DARKNESS 5



The Vampire Lord lives (dies?) again, in this, our latest illustrated adaptation of a Hammer Horror Classic.

POST MORTEM 23

Your chance to sound off on your likes and loathes in our readers' letters column.

MONSTER GALLERY 25

By popular request, our second folio of fearsome pin-ups, this time featuring the many faces of CHRISTOPHER LEE.

THE YEAR OF FEAR: 1931 29

The fifth part of our look back at The Golden Age of Horror.

MEDIA MACABRE 33

News, views and reviews of the latest horror epics on screen and in print.

ANSWER DESK 36

Who? What? Where? When? Everything you wanted to know about horror. Readers' questions answered.

BLOOD AND GUTS 37



Get out the tomato ketchup . . . it's our "how they do what they do" special effects feature.

THE CRAZIES 44

The *House of Hammer* review of the follow-up fright film to **Night of The Living Dead.**

MALVOISIN'S MIRROR 47

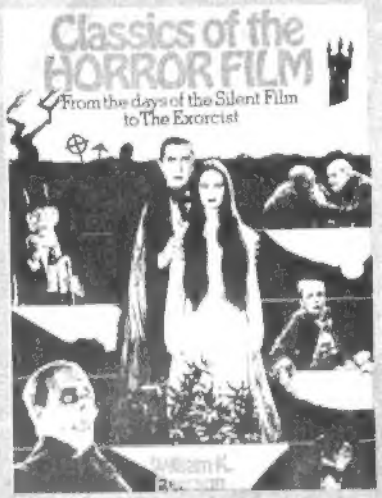
Van Helsing's latest illustrated fear-fable.



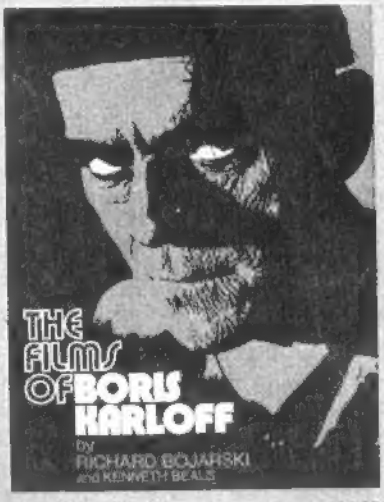
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June, 1977

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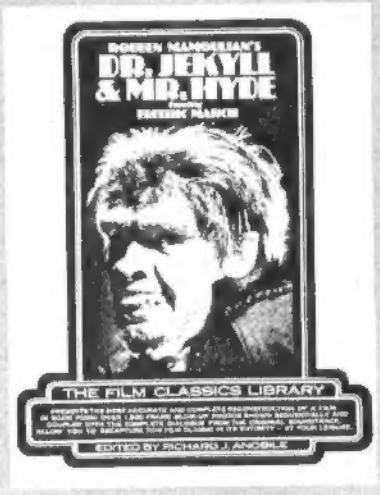
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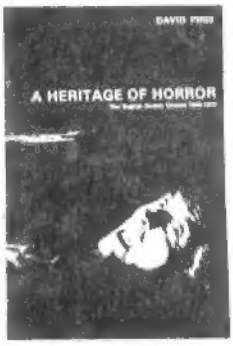
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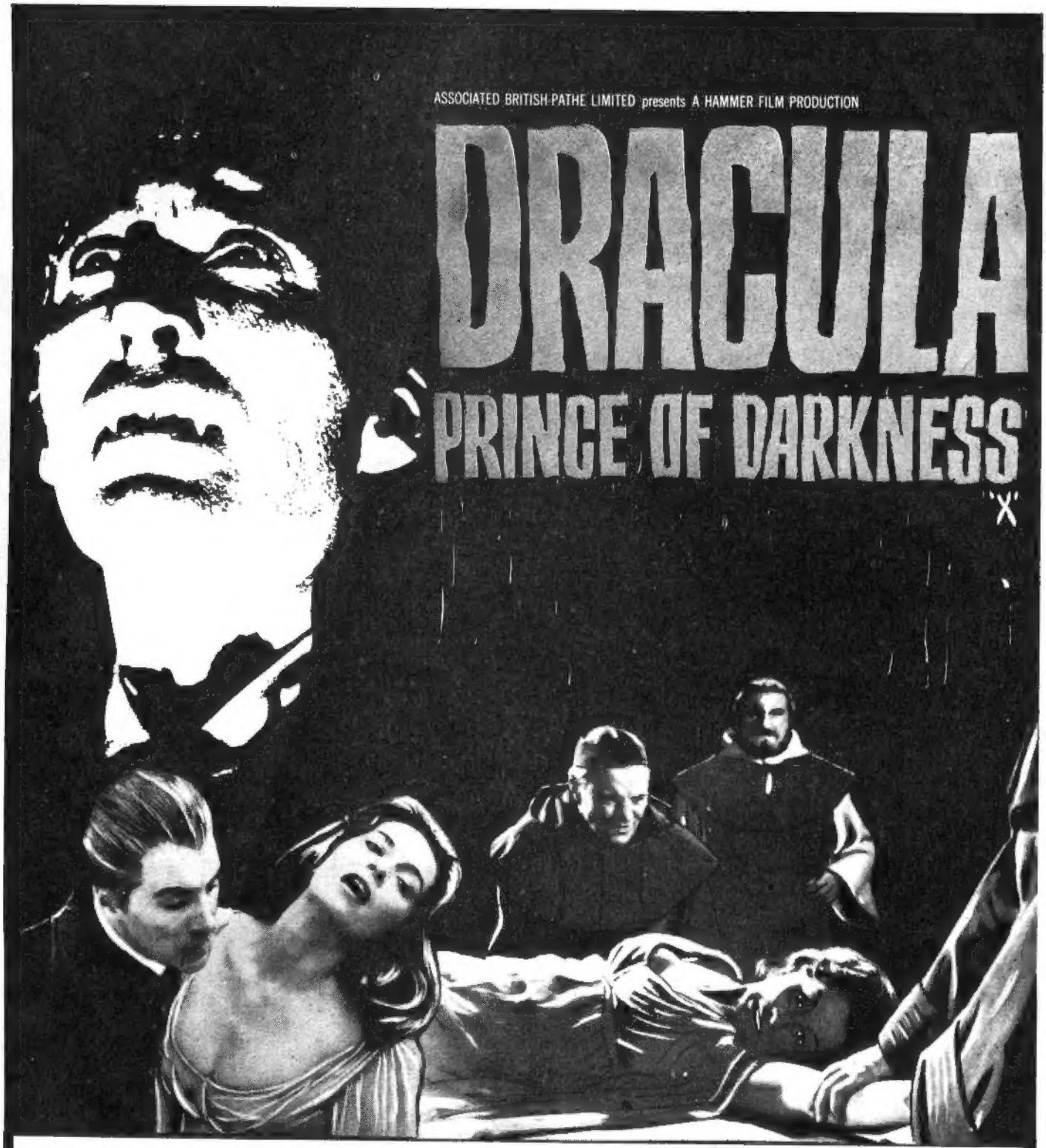


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Dracula	CHRISTOPHER LEE	*Klove*	PHILIP LATHAM
Helen	BARBARA SHELLEY	*Brother Mark*	WALTER BROWN
Father Sandor	ANDREW KEIR	*Landlord*	GEORGE WOODBRIDGE
Charles	FRANCIS MATTHEWS	*Brother Peter*	JACK LAMBERT
Diana	SUZAN FARMER	*Priest*	PHILIP RAY
Alan	CHARLES TINGWELL	*Mother*	JOYCE HEMSON
Ludwig	THORLEY WALTERS	*Coach Driver*	JOHN MAXIM

Produced by **Anthony Nelson Keys**; *Directed by* **Terence Fisher**; *Screenplay by* **John Sansom** *from an idea by* **John Elder** *based on characters created by* **Bram Stoker**; *Director of Photography* **Michael Reed**; *Produced in* **Bray Studios, England** *Special Effects* **Bowie Films Ltd.**; *Make-up* **Roy Ashton**; *Released through* **Warner-Pathe Distributors Limited.**

the full chilling film in comic strip begins on the next page . . .



Words: Donne Averell Art: John Bolton


IT'S THE CASTLE THAT STRANGE MONK WARNED US ABOUT, AT THE LAST INN...
...THE CASTLE THAT APPEARS ON NO MAP... THAT NO ONE WILL TALK OF...
IT MAY BE EERIE, BUT IT'S REAL ENOUGH ... AND THE DOOR IS OPEN...
A CRACKLING FIRE... A DINNER TABLE LAID FOR FOUR ... WE'RE EXPECTED!
MY MASTER'S HOSPITALITY IS RENOWNED...
WHO ARE YOU? AND WHERE'S YOUR MASTER?
MY NAME IS KLOVE, SIR. AND MY MASTER WILL NOT, I'M AFRAID, BE JOINING YOU FOR DINNER. HE IS... DEAD.
COUNT DRACULA WAS MY MASTER'S NAME.
IT WAS HIS LAST WISH THAT THE CASTLE SHOULD ALWAYS BE READY TO RECEIVE GUESTS...
THEN WE MUST DRINK A TOAST TO HIM!
TO COUNT DRACULA!
COUNT... DRACULA!


AFTER THEIR MEAL, KLOVE CONDUCTED THE TRAVELLERS TO ROOMS MADE READY FOR THEM. HOURS LATER, AT DEAD OF NIGHT...
HELEN...
SOMEONE CALLED MY NAME, ALAN! GO AND SEE WHO IT WAS!
YOU DREAMED IT, HELEN... BUT IF YOU INSIST...
THE SERVANT, KLOVE... DRAGGING A TRUNK BEHIND THAT TAPESTRY! THERE'S SOMETHING VERY WRONG ABOUT THIS SET-UP...
WINDING STEPS LED DOWN INTO THE BLACK DEPTHS OF THE CASTLE.
...AND I INTEND TO FIND OUT WHAT!
WHAT? A COFFIN? AND THERE'S THE TRUNK KLOVE DRAGGED DOWN HERE...
A FOOT SCRAPED ON THE FLAGSTONES BEHIND ALAN KENT'S BACK.
KLOVE! WHAT...
AAGH!
SWIFTLY THE CORPSE WAS SUSPENDED ON A ROPE ABOVE THE COFFIN.
SOON, MASTER, SOON...
KLOVE TOOK FROM THE TRUNK A STONE URN...
FOR TOO LONG YOU HAVE BEEN IMPRISONED IN THIS URN, MASTER...


...BUT THE GREY ASH THAT WAS YOUR BODY...SHALL QUICKEN WITH LIFE AGAIN!
IT IS BLOOD THAT MUST FIRE THE ASHES. WARM BLOOD...FROM THE VEINS OF A FRESHLY-KILLED CORPSE.
THE BLOOD POURS INTO THE COFFIN...
...AND SOAKS INTO THE ASH.
A THICK MIST ROSE INSIDE THE COFFIN...COILED SLUGGISHLY...CONGEALED INTO A FAMILIAR SHAPE...
...AND THE LORD OF DARKNESS BECKONED WITH A COMMANDING CLAW-LIKE HAND!
HELEN KENT LEAPT OUT OF BED HEARING KLOVE'S VOICE OUTSIDE HER DOOR...
THERE HAS BEEN AN ACCIDENT, MADAM...YOUR HUSBAND...YOU MUST COME AT ONCE...
HER HEART POUNDING, HER SOUL FILLED WITH DREAD FOREBODING, HELEN FOLLOWED THE SOMBRE MANSERVANT...
ALAN—WHERE IS HE?
YOU WILL FIND HIM IN HERE, MADAM...
OH, DEAR GOD..!
HELEN TURNED AWAY IN HORROR FROM THE GRISLY SIGHT OF HER HUSBAND'S LIFELESS BODY, SWINGING ABOVE THE EMPTY COFFIN.
ALAN...
CHOKE
SUDDENLY, A DIM FIGURE GLIDED FROM THE SHADOWS...
AAAG
HH
END OF CHAPTER ONE

COMICS CORNER

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Chapter 2
THE POSSESSED
NEXT MORNING, DIANA RUSHED HER HUSBAND INTO THEIR FRIENDS' ROOM...
I TOLD YOU ALAN AND HELEN HAD GONE!
AND THEIR ROOM LOOKS AS THOUGH IT HASN'T BEEN USED FOR MONTHS
THE GREAT HALL IS DESERTED, TOO. THE HEARTH AND TABLE BARE.. THE WHOLE CASTLE DEAD AND SILENT AS A TOMB
YOU'RE RIGHT— WE SHOULD LEAVE HERE BUT NOT WITHOUT ALAN AND HELEN...
THEY LEFT WITHOUT US, DIDN'T THEY? WE MUST GET OUT OF THIS HORRIBLE PLACE —NOW!
BUT, ON THE MOUNTAIN TRACK...
IT'S NO GOOD, DIANA—, HAVE TO KNOW WHAT HAPPENED TO MY BROTHER AND HIS WIFE! WAIT FOR ME AT THE CROSS-ROADS— WHILE I GO BACK!
DETERMINED TO SEARCH OUT THE GRIM SECRET OF THE CASTLE OF DEATH, ALAN STRODE DETERMINEDLY ACROSS THE DELAPIDATED DRAWBRIDGE...
IN THE PASSAGE BEYOND THE THE ROOM HIS BROTHER HAD OCCUPIED THE NIGHT BEFORE, CHARLES SUDDENLY NOTICED...
A TAPESTRY SWAYING ...AS IF BLOWN BY A BREEZE FROM... BEHIND?
AND, BEHIND THE TAPESTRY...
A STAIRCASE LEADING DOWN TO A CELLAR...! WONDER IF THIS IS CONNECTED WITH ALAN'S DISAPPEARANCE?
A...A COFFIN? AN OPEN COFFIN? AND BY THE DOOR.. A LARGE TRUNK.


AND WITHIN THE
OH, DEAR GOD ...ALAN...
BUT BEFORE HE CAN FULLY REALISE THE HORROR HE HAS STEPPED INTO...
THE COFFIN! I HEARD A NOISE FROM THE COFFIN!
AAA
AAA
MEANWHILE, AT THE MAIN DOOR OF CASTLE DRACULA...
B-BUT WHERE'S CHARLES? YOU SAID HE SENT YOU TO FETCH ME KLOVE!
ENTER MADAM YOUR HUSBAND WILL EXPLAIN EVERYTHING TO YOU!
WE'VE BEEN WAITING FOR YOU, DIANA! WE WONDERED WHEN YOU'D COME BACK
HELEN —YOU'RE ALL RIGHT! I THOUGHT...
NO! STAY BACK! YOU... YOU'RE NOT HELEN! YOU CAN'T BE!
THE PANIC-STRICKEN GIRL... FACE A FAR GREATER PERIL!
NO-O-O-O!
DAMN YOU DRACULA— LET HER GO!
NO, WAIT..


DON'T CONCERN YOURSELF WITH THEM, DEAR CHARLES. LET ME KISS YOU
NO—YOU'RE A FIEND, NOT HELEN!
THAT DEVIL HAS TAKEN POSSESSION OF YOU!
A AND AS DRACULA'S ATTENTION WAS DIVERTED FROM HIS VICTIM, DIANA BROKE FREE!
B BUT ESCAPE WAS NOT TO BE!
WAIT, PRETTY DIANA! SSTAY WITH US!
AIEEEE!
I NEED A WEAPON I PRAY GOD THIS SWORD ON THE WALL WILL SAVE US!
C CHARLES GAVE A MIGHTY THRUST BUT...
SSNAP!
B BLOODY TALONED
GASP! GRAAH!


LET GO OF ME!
N-NO... BURNING ME .A CRUCIFIX... SHAEEE!
CHARLES, A CROSS — THAT'S OUR WEAPON! MAKE A CROSS!
COUNT DRACULA SNARLED WHILE BACKING AWAY FROM THE HOLY SYMBOL
THE CROSS HAS STOPPED THEM, DIANA! QUICK — MAKE FOR THE DOOR!
BUT THERE WAS ONE STILL HUMAN — AND IMMUNE TO THE POWER OF THE CRUCIFIX...
LOOK OUT, CHARLES! BEHIND YOU— IT'S KLOVE!


AS ONE'S SELF AND THE VAMPIRES STOOD BACK IN FEAR, THE FORTUNES STUMBLED ON TO THE BLACK COACH...
I'LL MAKE THE HORSES OBEY ME THIS TIME!
HURRY — WE MUST GET AWAY!
FLEE THEN, YOU FOOLS — WHILE YOU CAN! FOR EVEN AT THE ENDS OF THE EARTH...
..YOU WILL NOT ESCAPE THE WRATH OF COUNT DRACULA!
DEEP INTO THE FOREST THE BLACK COACH SPED, BUT FATE WAS NOT TO BE CHEATED, AS SUDDENLY...
AS THE NOW-FREED HORSES BOLTED, CHARLES BURNES RAN TO THE PROSTRATE, TWISTED BODY OF HIS WIFE...
THANK THE LORD — SHE LIVES!
CARRYING HIS UNCONSCIOUS WIFE, CHARLES STUMBLED DEEPER INTO THE FOREST...
MUST GET AWAY... BEFORE THOSE TWO FIENDS OVERTAKE US AND DRAG US BACK TO THE CASTLE! WAIT! WHO...?
I WARNED YOU, MR. KENT: THAT NIGHT AT THE INN
I WARNED YOU NOT TO GO ANYWHERE NEAR CASTLE DRACULA!
END OF CHAPTER TWO

MAD LEFT OVERS

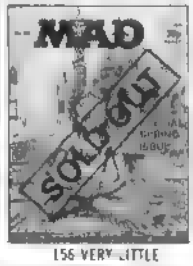
ALL AT 25p EACH
PAPERBACKS AT 35p



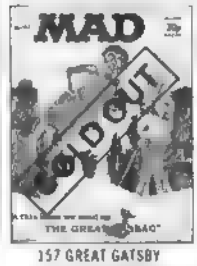
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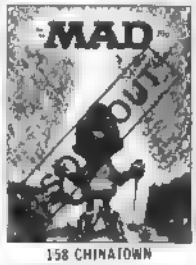
155 THE STING



156 VERY LITTLE



157 GREAT GATSBY



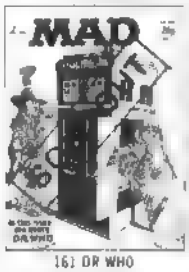
158 CHINATOWN



159 DEATH WISH



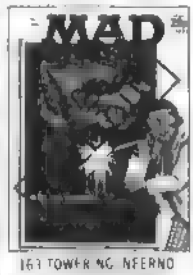
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161 DR WHO



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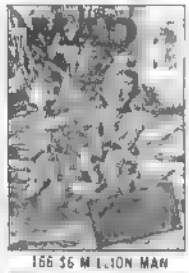
163 TOWERING INFERNO



164 MEAN MACHINE



165 GODFATHER 2



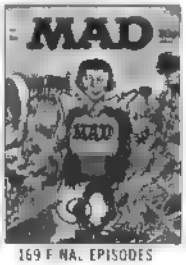
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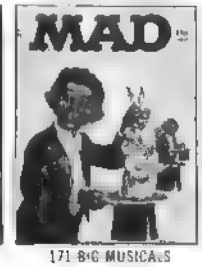
168 JAWS EARTHQUAKE



169 FINAL EPISODES



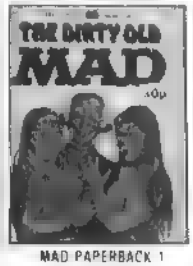
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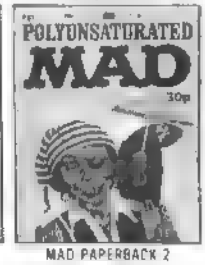
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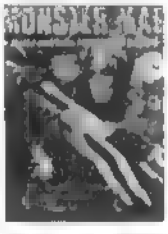
MM11 Female vampire poster 7 Golden



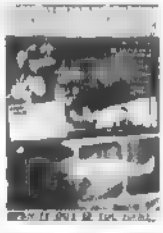
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Doc Savage Facts and pix on film & books


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Kung Fu Art about Bruce Lee's poster

Kung Fu 2 David Carradine issue


Chapter 3
THE DESTROYERS
THE FUGITIVES WERE GIVEN SHELTER IN THE MONASTERY RULED BY FATHER SHANDOR, WHERE CHARLES KENT TOLD HIS TERRIBLE STORY.
SO DRACULA LIVES AGAIN! ONCE MORE, THE HIDEOUS CULT OF VAMPIRISM CASTS ITS OBSCENE SHADOW OVER THE CARPATHIANS!
VAMPIRE? FATHER SHANDOR — DID YOU SAY COUNT DRACULA IS A VAMPIRE?
YOU FANCIED THAT VAMPIRISM WAS A MERE LEGEND? NO, MY FRIEND — IT HAS BEEN THE SCOURGE OF MY COUNTRY FOR GENERATIONS! AND NOW THE NIGHT STALKERS WILL PREY UPON THE LIVING AGAIN!
BUT COME, ENOUGH OF THIS! YOUR WIFE WILL HAVE RECOVERED BY NOW. I WILL TAKE YOU TO HER...
1 IN THE PASSAGE, A SLY-FACED MONK WAS CATCHING FLIES AND EATING THEM!
LOOK, MR. KENT BROTHER LUDWIG HE WAS A VICTIM OF COUNT DRACULA'S — BUT HE IS HARMLESS NOW! NOW WE CAN LOOK AFTER HIM.
AND FURTHER UP THE CORRIDOR, THEY ENTER A ROOM WITH LATTICED WINDOWS...
YOU'LL SOON BE WELL AGAIN, DIANA — AND THEN WE'LL TRAVEL HOME TO ENGLAND! SLEEP NOW... YOU'RE SAFE HERE IN THE MONASTERY...
BUT SOON AFTER CHARLES AND FATHER SHANDOR HAD LEFT THE ROOM, DIANA WAS ROUSED BY THE TAPPING OF FRANTIC FINGERS ON THE WINDOW...
HELEN!
DIANA, PLEASE... LET ME IN...
IT'S COLD OUT HERE, DIANA... SO COLD... AND EVERYTHING IS ALL RIGHT NOW... I'VE ESCAPED FROM HIM!
DIANA, I BEG YOU...
OH... ALL RIGHT! I'LL OPEN THE WINDOW.

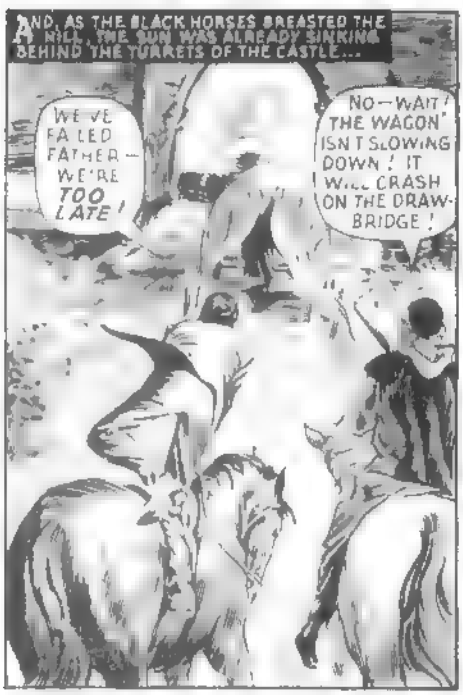

WITH A BESTIAL SNARL OF TRIUMPH, HELEN SANK HER SHARP TEETH INTO DIANA'S WRIST...
HA-AAAAH!
N-NO! AIEEE!
BUT IN ANSWER TO THE SCREAMS, THE DOOR BURST OPEN AND THE UNDEAD SHELL OF HELEN KENT FLED...
DIANA!
THE VAMPIRE HAS TASTED HER BLOOD! THERE IS ONLY ONE THING TO DO...
THE WOUND MUST BE CAUTERISED... OR SHE WILL BE UNDER THE POWER OF THE LORD OF THE UNDEAD!
AAWAH!
IT IS DONE! SHE IS SAFE!
COME QUICKLY, FATHER! WE HAVE TRAPPED THE VAMPIRE WOMAN IN THE STABLES!
SPITTING AND CURSING, HELEN WAS DRAGGED INTO BROTHER LUDWIG'S CELL...
THIS IS NO LONGER YOUR BROTHER'S WIFE, MR. KENT. IT IS A THING OF EVIL, A HORROR SPAWNED BY COUNT DRACULA ..AND IT MUST BE DESTROYED...
THERE ARE MANY THINGS THAT CAN DESTROY A VAMPIRE ...EXPOSURE TO SUNLIGHT... BURNING BY THE CROSS... DROWNING IN WATER...
...OR THE STAKE THROUGH THE HEART!


AAAAAGH!
IT IS OVER MAY SHE REST IN PEACE!
BUT WHAT IS THIS? AN IRON BAR, SAWN FROM THE WINDOW ..AND THIS IS BROTHER LUDWIG'S CELL. FOOL THAT I AM! YOUR WIFE WAS A DIVERSION! WHILE WE HELPED HER, LUDWIG LET DRACULA INTO THE MONASTERY! HE'S STILL UNDER THE VAMPIRE'S CONTROL, AND WE LEFT YOUR WIFE ALONE!
BUT TOO LATE! FOR AS THE TWO RUSH BACK TO DIANA KENT, LUDWIG IS ALREADY CARRYING OUT THE VAMPIRE'S PLANS...
THERE IS NOTHING TO FEAR, MADAM, I ASSURE YOU! FATHER SHANDOR SIMPLY ASKED THAT YOU JOIN HIM IN HIS STUDY..
AND MINUTES LATER, IN SHANDOR'S STUDY...
FATHER? FATHER SHANDOR, I... OH, NO!
S-STAY BACK, DON'T COME NEAR ME!
THE FIRES OF HELL BLAZE HYPNOTICALLY IN DRACULA'S EYES...
REMOVE CRUCIFIX
..I MUST OBEY OBEY..
MY BLOOD, MRS. KENT. SEE IT FLOW DOWN MY CHEST. SOON IT WILL FLOW ALSO THROUGH YOUR VEINS.
DIANA!
BUT THE VAMPIRE HUNTERS BURST THROUGH TOO LATE, AND SEE...


IT'S KLOVE - HE WAS WAITING FOR THEM! DRACULA HAS GOT HER FATHER! HE'S CARRYING HER AWAY!
WE WILL FOLLOW THEM - BUT WE MUST BE PREPARED! WE SHALL NEED HORSES... FRESHLY-SHARPENED STAKES AND THE RIFLE..
THEY WILL HEAD FOR THE CASTLE! ONCE THERE, YOUR WIFE WILL BE LOST FOREVER!
THE PURSUERS RODE THROUGH THE LAST HOURS OF DARKNESS AND ALL THE NEXT DAY... BUT STILL THE WAGON WAS AHEAD OF THEM...
WE'LL NEVER CATCH THEM, FATHER!
WE MUST CUT ACROSS COUNTRY! PERHAPS WE CAN INTERCEPT THEM AT THE CROSSROADS BELOW THE CASTLE!
THE PLAN SUCCEEDED...
YES — THERE'S THE WAGON! BUT IT'S GOING TOO FAST!
THERE'S ONLY ONE WAY..
TO STOP IT..
BLAM


AAGH!


THE HORSES ... THEY'RE GALLOPING ON — TOWARDS THE CASTLE!


AND, AS THE BLACK HORSES BREASTED THE HILL, THE SUN WAS ALREADY SINKING BEHIND THE TURRETS OF THE CASTLE...
WE'VE FAILED FATHER — WE'RE TOO LATE!
NO — WAIT! THE WAGON ISN'T SLOWING DOWN! IT WILL CRASH ON THE DRAWBRIDGE!




ONE OF THE COFFINS HAS FALLEN OFF — TOWARDS THE MOAT!
BUT THE OTHER ONE IS SAFE — PRAY GOD IT'S DIANAS!


DIANA!
OH, CHARLES — I THOUGHT I'D LOST YOU FOREVER!

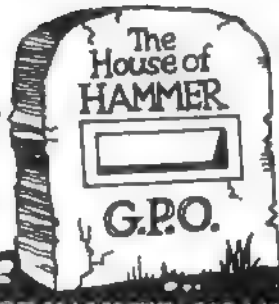

RELIEVED, CHARLES KENT SNATCHED THE STAKE AND MALLET AND RAN ONTO THE FROZEN MOAT...
NO MR KENT COME BACK THE LIGHT'S FADING THERE'S NOT ENOUGH TIME!
I'LL MAKE TIME!


BUT AS HE REACHED THE COFFIN, THE SHADOW OF NIGHT FELL AND THE LID FLEW BACK...
FOOL! YOU THINK COUNT DRACULA COULD BE DESTROYED AGAIN? AND BY SUCH AS YOU?


HE'S GOT CHARLES! SHOOT HIM!
BASE METAL CANNOT HURT A VAMPIRE, MY CHILD. BUT THERE IS ONE ELEMENT THAT CAN DESTROY THE FIEND...


WATER! FLOWING WATER!
BLAM BLAM
IT IS OVER, MY CHILDREN. COUNT DRACULA IS DESTROYED — NEVER TO RETURN!
The End

Post Mortem



c/o HOUSE OF HAMMER, 135-141 WARDOUR STREET, LONDON W.1.

We're still getting flooded with your comments, so it's unfortunate that we can't print more of your interesting and often thought-provoking letters, but please keep them coming. It's the only way we know if we're doing anything right. Right? So write!

House of Hammer seems to have taken over, admirably, from **World of Horror** which, in its last days, had taken on a reasonably sophisticated approach, and would, surely, have cornered the adult market such a magazine needs.

To this end, I believe *HoH* is starting out well, although, it would seem to me the choice of comic strips is somewhat limited. After all, just about everyone knows the Dracula and Frankenstein films, so it would seem a little superfluous. I do like the idea of a regular 'Van Helsing's Terror Tales' however.

Strips aside, the text and editorial approach are admirable. I am particularly glad to see no sign of the pathetic, jokey style that has proliferated almost all other horror magazines of the past. The articles are intelligent and interesting, as is the news column and Answer Desk. Perhaps also, it might be worthwhile to include a short piece of original fiction each time, or even a piece of macabre poetry.

Gordon Larkin
The British Fantasy Society
113a High Street
Whitstable, Kent

On the matter of everyone being familiar with the Dracula Frankenstein films, I'd disagree. Sure, many people saw them 4, 5, 6 or more years ago, but with our treatment and re-presentation, I'd like to think they are an integral part of the magazine. Also, don't forget, just as there's no maximum limit on our readers' age, there's no minimum either, and we have lots of (incredibly knowledgeable) young horror fans, judging by our mail, who have never seen many of Hammer's earlier epics.

My friends, Allan Bell, David Usher and Martin Towey all agree with me that your magazine is fantastic. But we think you should start printing whole issues on one certain horror film

Ronald Wright
Darlington

Thanks for the idea, Ronald (and Alan, and David, and Martin), but what if we did an issue on a film you didn't like? We'd hate to lose you . . . even for one *single issue! By the way, tell David we hope his new house is on sturdier ground than the old one!*

House of Hammer is a great British magazine. I really enjoyed **Legend of The Seven Golden Vampires** in issue 4 as this is a film I missed. All your back-up articles are also great. I particularly like 'Hammer Happenings' and 'Media Macabre', as they are really informative

But can you tell me why you missed some bits out of **Dracula** and **Curse of Frankenstein** in your first issues?

Gary Robertson
Hythe

It's true we miss a few bits out, Gary, but you'll find we also put a few bits back in that were cut from the finished films. This is because we work directly from the original *film scripts in an attempt to give you the best adaptation in comic strip form that we can. Some things in a film (like lots of dialogue) don't work in comics, whereas Christopher Lee couldn't move his body into some of the dramatic poses we've put him in this issue in* **Dracula, Prince Of Darkness**. *Neither could some of the sets be built that our artists are drawing for future strips.*

I am probably one of your youngest readers, as I am fifteen years of age. For some reason, adults expect us to go for *Spiderman*, *The Hulk* and so on, but it's good to get down to earth once in a while . . . well, almost down to earth.

Your magazine is for teenagers too, you know. I have introduced many of my friends to your fear-filled collection of massive mifies!

It's a pity that *Captain Kronos* no longer appears in **HoH** (as he used to help me sleep easier at night, knowing Count Balderstein has been foiled again).

But seriously, even 'Van Helsing's Terror Tales' gives the mag that extra chill of death!

Stephen Hunt
Leyton

So what's wrong with Spiderman *and* The Hulk, *Stephen, I* **still** *read them and I haven't been a teenager for many a full moon. Oh, and what's a massive mifie, pray, my doctor wants to know if it's curable.*

I read **HoH** 4 as soon as it came through my letter box (as I subscribed a couple of months ago—thanks for the free subscription poster). The magazine is getting better all the time. I've tried several other horror mags including American ones, but you've knocked them all from the top of the ladder.

I think the format is excellent, and success is assured whilst you maintain your full length comic strips each issue which I think are fantastic, since we newcomers to horror films have missed out on the true screen greats made by Hammer over 15 years ago.

Loved the all-Frankenstein issue (No. 3), but your 'gallery' missed out one of the creations, Michael Sarrazin from **Frankenstein—The True Story.**

David Rogers
Eccles, Manchester

As a keen Trekkie, I thought I'd record my appreciation of Star Blecch in the latest **Mad Super Special** Keep up the good work, Alfred.

David Castle
Luton

Thanks for the compliments, David, Alfred . . . ALFRED? Hold it, Neuman, get out of here! You've got a good enough free plug on the back cover without taking over 'Post Mortem' as well! Flippin' cheek.

I cannot withhold my appreciation any longer. Your magazine is the best in the world. I don't just say this to get my letter printed, but with over 200 American horror magazines in my collection, I *know* it's true.

Only one thing though. Your type of magazine has the object to inform and not just give an outlined and sometimes in-depth look into the world of the fantasy cinema. There have been lots of horror films recently that should logically get coverage as they come out, but instead are left to oblivion.

All the articles in the mag can be used in any issue because they are timeless nostalgia, with no immediate urgency of publication. So why not give more space to new film coverage?

D Caleagn
London SW2

Unlike newspapers, printed the night before they're on the streets, we have to prepare material as much as five months before you read it (this is being typed on August 19th, with the sun beaming through the window!). So, unless we get to see a film long before it appears at the local cinemas, we would only be telling you what you've seen a week or month ago. And if you think that would be a problem deadline, imagine writing the film news!

House of Hammer is just the type of magazine I've been waiting for these last few years. Mainly because it contains what I've been hungry for . . . an illustrated film adaptation.

The adaptations that your magazine

contains are excellent work by true artists. The characters faces and the angles of the pictures are very much like those in the films, and sometimes exactly the same!

Please carry on with your excellent work.

Joe Briffa
Zabbar, Malta

**H'm. Last issue someone was complaining of our poor distribution in his area, and we said we were soon rectifying these problems. Suddenly, we get a letter from a fan in Malta. How about that for fast service?*

Having now read all four available issues of **The House of Hammer**, I am very pleased that someone has come up with an excellent adult magazine devoted to horror films. The artwork throughout the mag is of very high standards, I expecially like the front covers.

Perhaps some of your readers will be interested in hearing of our group, The Horror Appreciation Society, which issues six news-sheets/journals per year covering the genre of horror and fantasy films.

Michael Stotter
42 Halstead Road
London E11 2AZ

House of Hammer is the best horror magazine to be published for a long while. I myself being only 14 find it most worthwhile reading. I have only one complaint, not enough space is given to 'Van Helsing's Terror Tales' which I think is very well written and drawn.

As far as I am concerned, **House of Hammer** will always have a place on my horror bookcase

A. J. Hewitt
Liverpool

I have read **HoH** 1, 2, 3 and 4 and I think they are brilliant. I especially like the comic strips. You asked if we wanted more or less comics, I want more!

The writing is good, but you have too much of it and I'm sure that people get bored with it, I do.

Keep good ol' Brian Lewis doing the covers, they're unbeatable.

Many people have written in saying what a good job Paul Neary did of drawing **Dracula** for number one. I agree with them, but I think Brian Lewis would have made an even better job of it. In **Legend of the Seven Golden Vampires** he did a brilliant job of drawing Dracula.

But now, suggestion time . . . Bring back Captain Kronos (or feature a regular character) . . . Have a page with small but amazing facts about Hammer Films . . . Do not shorten the letters you print (hint, hint).

Steve Tasone
Northallerton

"...Too much for words"



Being four issues old, and although five pence dearer than issue three, your mag is getting better each month. I hope to see more covers done by the very talented Brian Lewis, his best so far being for issue three. The **Seven Golden Vampires** comic strip by him is too much for words.

I'm certainly looking forward to the **Moon Zero Two** comic strip adaptation by Paul Neary who, judging by his **Dracula** in issue one is another great artist. Between these two, you have the best comic artists I've seen.

John Pugh, Penllwyn

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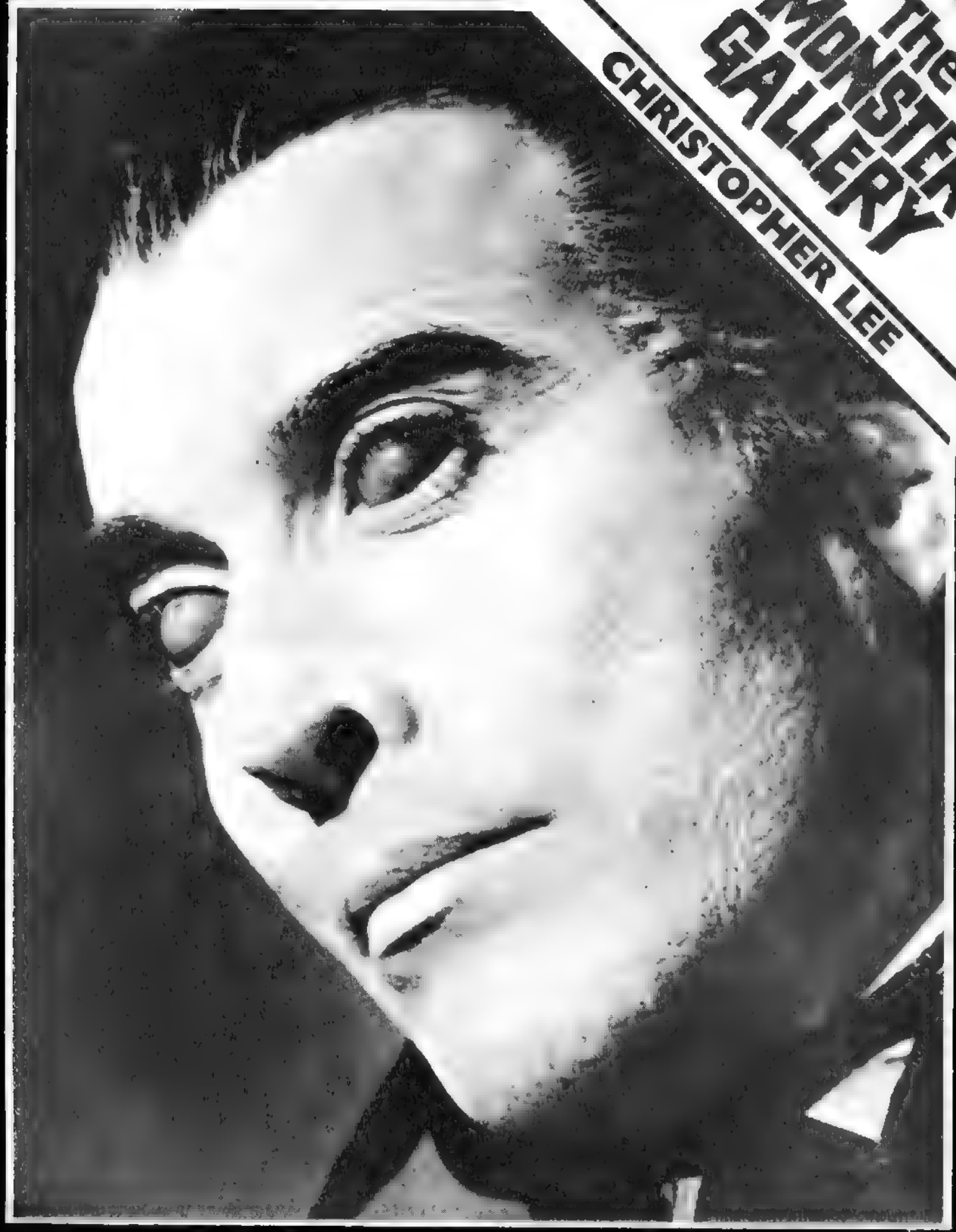
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The MONSTER GALLERY

CHRISTOPHER LEE

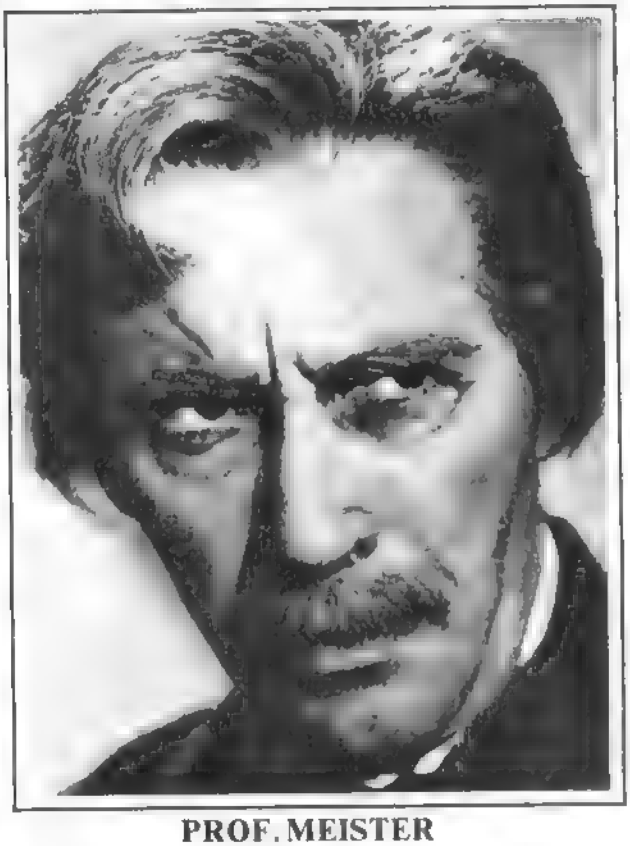


DRACULA

THE SCARS OF DRACULA (1970)



KHARIS
The Mummy (1959)



PROF. MEISTER
The Gorgon (1964)



FU MANCHU
The Face of Fu Manchu (1965)



FRANKENSTEIN MONSTER
The Curse of Frankenstein (1956)



THE HIGH PRIEST, KHARIS
The Mummy (1959)



COL. BINGHAM
Nothing but the Night (1972)



COUNT DRAGO
Castle of the Living Dead (1964)



DR. JAMES HILDERN
The Creeping Flesh (1972)



DR. CHARLES MARLOWE/BLAKE

I, MONSTER (1971)

THE GOLDEN AGE OF HORROR

by Denis Gifford (featuring)

1931 THE YEAR OF FEAR



Irving Pichel reacts to the eerie atmosphere of **Murder By The Clock** *(1931).*

Professor Van Helsing stepped out in front of the screen and lifted his hand. 'Please! One moment! Just a word before you go! We hope the memories of **Dracula** won't give you bad dreams—so just a word of reassurance. When you get home tonight and the lights have been turned out, and you're afraid to look behind the curtains, and you dread to see a face appear at the window—why, just pull yourselves together and remember that, after all—*there are such things*"

The End, a spinning globe, a tiny plane, 'It's a Universal Picture', and 'A Good Cast Is Worth Repeating': Count Dracula . . . Bela Lugosi, Professor Van Helsing . . . Edward Van Sloan, and if you had time before the real curtains swished to and the house lights flooded on, Martin—Charles Gerrard.

The incredible epilogue, perhaps unique in movie history, was a hangover from the play. **Dracula** the film had come via the stage, rather than the library. Hamilton Deane, the London actor, had adapted Bram Stoker's book as a vehicle for himself in 1924, and John L. Balderston had re-adapted Deane's manuscript for the Broadway stage. The play opened at the Fulton Theatre, New York City, on 19 September 1927, with Count Dracula (described in the text as 'A tall, mysterious man, polished and distinguished. Continental in appearance and manner, aged fifty.') played by Bela Lugosi. It ran for 261 performances. In the published version of the play, Balderston has an appendix entitled 'Notes on Production'. After describing how to fly a bat and how to drive a stake through a heart, he concludes

'Almost immediately the Curtain has risen, after the end of the play, Van Helsing steps forward a step or two, holds up his hand to quiet the applause of the audience who are about to file out, and makes his speech. He practically kids them all through until he reaches the words, "There are such things . . . " This is read melodramatically, which throws the chill back into their marrows and sends them out of the theatre quaking.'

DRACULA — FROM SCREEN TO STAGE

The audience that was sent out of the Capitol cinema into the bright lights of the London night that fatal Friday in March, 1931, may have quaked. But it was more likely from tickled funnybones than chilled marrows, for Tod Brownings's literal filming of a brilliant theatrical device was a foredoomed failure. What might have worked had Browning the courage to superimpose a lifesize Van Sloan over the Universal trademark looked frankly false when he chose to photograph the actor and the cinema screen from an unlikely angle.

The epilogue has, however, remained part of the print. It was faded out by London Weekend on **Dracula's** last telecast, presumably on the grounds that Van Sloan appearing on the stage of a cinema on your television screen and wishing you well on your walk home, was harder to stomach than a vampire's stake!

Parenthetically, it is interesting to note that when Lugosi toured England with the play of **Dracula** in 1951, the Curtain Speech not only remained in the production, it was spoken by Lugosi himself. And as he reached the climactic line, 'There are such things', he laughed—and disappeared in a puff of red smoke!

Meanwhile, back in March 1931, Dracula had made his debut and the cinema would never be the same again. It was, perhaps by chance, perhaps by some strange design, Friday the Thirteenth: traditionally a day for Devil's work. Lucky for those Londoners who witnessed the birth of the Horror



Film; unlucky, in the end, for the genre's first star. But the years of drugs and degradation were a long way away, and the night must have seemed both right and bright for Bela Lugosi. Suddenly there were such things as Contracts and Options and Publicity and Overnight Stardom. On the eighteenth of April Universal announced its second Horror Film: **Frankenstein**—starring Bela Lugosi! In due course Fate would have something to say about that. But first, it was the Year of the Vampire.

FILMED IN A GENUINE HAUNTED HOUSE

Even as the print of **Dracula** was on its way to England, tales were being told in the film magazines about another vampire picture, 'a fantastic drama drawing its inspiration from the world of superstition and mysticism.' This was **The Strange Adventures of David Gray,** which *Film Weekly* previewed on 17 January 1931 as 'a genuine attempt to film the supernatural'. Carl Dreyer, brilliant director of one of cinema's true classics, **The Passion of Joan of Arc,** had determined, it seems, to produce his new film in a genuine haunted house.

'After laborious search, he discovered in a remote district of France an eerie chateau, uninhabited for years, with a sinister reputation. Here, among the cobwebs and the bats, Mr Dreyer and his artists lived for two months, enacting the scenes of their psychic drama in the ghostly rooms, beside a deserted water mill and a cemetary.' Helping Dreyer was Herman Warm, 'the German architecht who devised the insane scenic effects of the much-discussed **Cabinet of Dr Caligari.**' In the end it would be a long time before Dreyer's frightening film of female vampires and disembodied shadows would be shown in Britain; and it would be under its original title of *Vampyr*.

THE BAT WHISPERS AT MARBLE ARCH

Three weeks after **Dracula's** debut, another vampire flew over London. Or so the advertisements would have had picturegoers believe. **The Bat Whispers** arrived at the Regal, Marble Arch, on Saturday the fourth of April, with a blast of publicity that expanded its stay to a full fortnight. Not only was the star of the film present in person, boosted by Reginald Foort and his Mammoth Organ, but the film itself was 'shown on the Wide Screen for the First Time in History!'

The Bat Whispers was photographed on Wide Film, a process not to be confused (said *Film Weekly*) 'with the enlarging devices which have already been seen in many theatres.' Those were achieved 'merely by magnification of the ordinary film'. Wide Film, however, actually measured two inches wide by one-and-one-eighth inches deep, as opposed to the one-and-three-eights by three-quarters of 'the ordinary film. Thus, Wide Film 'gives a much wider angle to the camera, enabling a great many more poeple or a much greater expanse of country to be filmed'.

The Bat Whispers, however, had neither a great many more people nor a much greater expanse of country. It had, as *Film Weekly* duly discovered, 'secret rooms, moving fireplaces, sepulchral voices, terrified screams of pseudo-comic servants, sinister shadows, and much rushing about.' It also had a pretty well-worn plot, which was that of **The Bat,** seen but a few years previously as a silent, and but a few more years previously as a play. But it did have Roland West, an old hand with haunted house horrors, as director, and Chester Morris, a new hand with a jut jaw, as star.

Chester Morris it was who came from Hollywood for the



A spectral moment from Carl Dreyer's **Vampyr** *(1931).*

opening, complete with trim tash as worn in his part of Detective Anderson. 'Cleanshaven crooks are more in my line, really,' he remarked. 'Besides I think the mouth almost as expressive as the eyes from an acting point of view. That is why I prefer hairless roles.' In time he would have one as the B-movies' Boston Blackie.

Marble Arch was also the site for the West End premiere of **Svengali;** this time it was the Pavilion cinema. John Barrymore played the famous evil hyponotist with such style that Warner Brothers changed the title of their film from the original **Trilby,** as George Du Maurier had called his classic novel. Marian Marsh was pretty in a page-boy blonde bob as the little cafe singer who rises to concert fame under the evil influence of the mysterious mesmerist. Svengali can control her larynx but not her heart. With the emphasis on Barrymore's gesturing hands and rolling eyes—when he holds her in thrall from afar, his eyeballs roll upwards into white blanks!—the vampiric influence of Lugosi seems to cast its shadow over the film.

TRAPDOORS, SLIDING PANELS AND FLICKERING LIGHTS

The Gorilla, which swung into the Stoll Theatre, Kingsway, on September the fourteenth, was not a vampire picture, of course. But there is no doubt that the success of Universal's **Dracula** made First National dust off their old horror property and remake it again with sound. This version had Joe Frisco and Keystone comedian Harry Gribbon as Garrity and Mulligan the defective detectives, attempting to solve a series of gorilla killings in the house of the curator of a natural history museum. 'There is a profusion of trap doors, sliding panels, and flickering lights', after which Gribbon and Frisco



The simian star of **The Gorilla** *menaces an unconscious damsel in distress.*



Lil Dagover and Frederich Feher in **Der Kabinet Von Dr. Caligari.**

'finally solve the mystery in a manner which surprises them more than the audience!'

"THE FIRST OF THE NEW SERIES OF HORROR FILMS"

There were no laughs in **Murder by the Clock,** other than those uttered by moon maniac Irving Pichel. Paramount's first entry in the horror stakes opened at the Plaza in October and immediately found itself on the front page of *Film Weekly*, the subject of an editorial entitled 'Gruesome Film Nonsense'.

'The blood-chilling mystery of a man who was murdered twice! That is the official description of **Murder by the Clock,** the first of the new series of 'horror' films to reach the West End. And, believe me, the phrase errs on the side of modesty. An astute publicity man ought to be able to think up a snappier line to tag on to a film that begins in a graveyard, features a funeral, and has for its principal characters a homicidal maniac, a drunkard, and a woman whose beauty cloaks the nature of a particularly inhuman fiend. As I watched I tried in vain to fathom the workings of the type of mind which "inspired" such a stupid conglomeration of gruesome nonsense in the guise of entertainment.' The editor had already had a warm up in August. Under the heading *Reign of Terror* he had written, 'There can be no doubt that horror has a fascination for most human beings. It is very much open to doubt, however, whether the deliberate flagellation of the sense of fear is in any way a healthy practice.'

Now the predicted flood of horror films, all attributable to Lugosi's **Dracula,** was about to burst on British shores. Editors uttered, censors sharpened, watch committees watched and warned. Only the picturegoers were delighted!

NEXT ISSUE: THE FACE OF DEATH—Boris Karloff!

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Media Macabre

FILM SCENE news

HERE'S our latest rundown on all that's coming soon in the fantasy film world

GIANT INSECTS

Micronauts, the science fantasy about insect sized humans battling it out with human-sized insects for survival, is costing over £4M. Producer Harry Saltzman (one-time associated with the Bond films) has been laying out tremendous amounts on the special effects photography; the special cameras, projectors & lenses that have to be used for the revolutionary micro filming seem to have swallowed up a goodly amount of the budget. Some of the cameras are based on techniques used by a famous pharmaceutical house for its medical instruction films. The production took months to beat the problems and develop new equipment to enable them to utilise five camera units and shoot actors and insects separately but on the same negative, thus achieving the amazing size-inversion effect without the usual matte or composites. The production has been spread around Shepperton Studios, using all seven stages including 'H', the largest sound stage in Europe.

Saltzman expects to do a sequel, partly because a large quantity of the sets and props will be left over from **Micronauts.**

The first sequel (there may be two) will deal with the surviving humans, and is tentatively called **The Colony.**

FELINE FIENDS

Milton Subotsky is co-producing what looks like his last picture under the Amicus banner, last year he severed business relations with longtime partner Max J. Rosenberg.

The film is to be a remake of the 1942 **Cat People,** originally directed by Jacques (**Night of the Demon**) Tourneur for RKO Radio. Subotsky also has in the pipeline another compendium picture called **Brrr!**, about supernatural cats. Geoffrey Nethercott directs, from a script by Subotsky & Michael Perry. **Brrr!** is likely to be completed before **Cat People.**

The first of the 'Cat' films is being produced under Subotsky's own Sword Sorcery Productions which has designs on some far-out monster & sci-fi pictures production is under way on **Thongor in the Valley of the Demons** & **Thongor in the City of Sorcerors,** currently being shot back to-back. From a deal with Marvel Comics' Stan Lee, Subotsky has an option on The 'Incredible Hulk'. Jim Warren publications *Creepy* and *Eerie,* have also come under the inscrutable Subotsky eye and he plans on two horror yarns which will employ live-action with animation. Last word has Michael Perry, in collaboration working on a sci-fi screenplay . . . Busy fellow that Subotsky.

SF FX

Steven (**Jaws**) Spielberg's sci-fi actioner **Close Encounters Of The Third Kind,** has employed **2001 & Silent Running** effects wizard Douglas Trumbull, and his Future General Corp., to supervise the special photographic effects.

KEEPER LEE

Chris Lee, as **The Keeper,** is in charge of Underwood Asylum and gives a hard time to virtually everyone in the cast. It contains the cliche horror format of the madman in control of an asylum and its residents (all with large fortunes to leave). Into this psychotic jungle comes one 'Dick Driver', a private-eye, which then takes the film from a tongue-in-cheek excursion to total spoof.

INVISIBLE FLOP

David McCallum's **Invisible Man** tv series flopped last year, but with the advent of **Gemini Man** it goes to show that old gimmicks never fade away. Ben Murphy (late of "Kid Curry" in the **Alias Smith and Jones** tv outer makes as a reincarnation of the tepid McCallum character, now known as the Gemini Man. Despite all the hardware gimmickry, it's about as exciting as the Berlin Wall with Murphy limited to being 'invisible' for short periods only. The story has it that Murphy was injured in an underwater accident, and as a result becomes invisible (?). The thing is that via a 'wristwatch' he can only make himself invisible for a period of 15 minutes a day. The 120 minute plot show had a plot that barely adds up for description, purely a sequence of events that act as an excuse for the technical trickery. Universal TV would do best with an invisible show!

MONKEY SEE. . .

Somebody calling himself Andre Genoves is presenting 'the berated lady gorilla', **Queen Kong.** We are, supposedly, led to believe that this satire is not to be confused with the original **King Kong.** It is also not to be confused with any thing intelligent. The pic stars Ray Fay and Luce Habit!!! The poster artwork shows a large hirsute being, somewhat resembling the Russian female Olympic athletes of the '50's, standing atop two skyscrapers near what appears to be Big Ben! *It,* and I use that term loosely, is holding a gigantic bra in one hand and a naked man (gasp!) in the other. Two RAF jets also from the 50's fly past as an airliner crashes into its stomach! Oh, yes . . . *It* is also wearing a headband. The mind boggles!

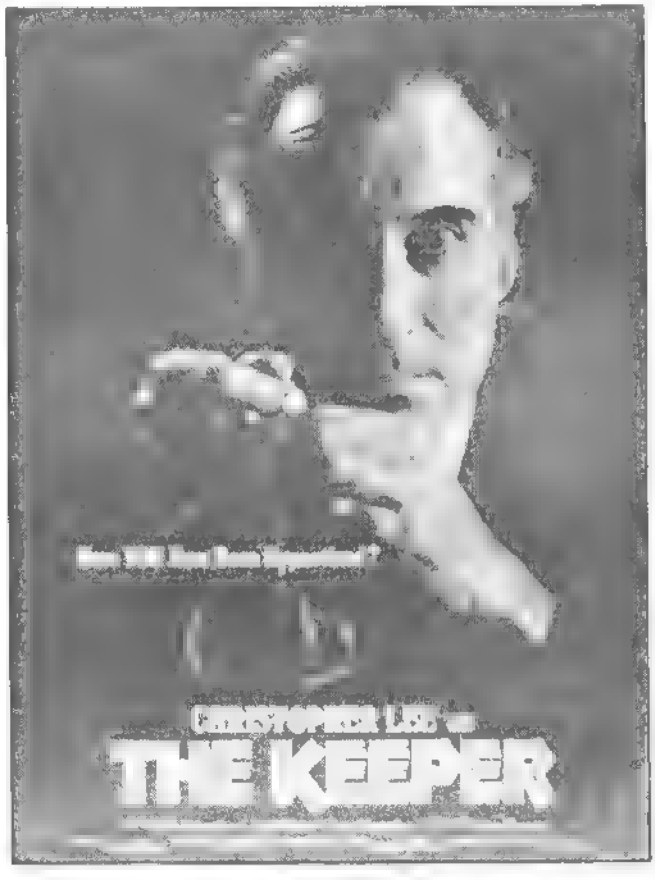


KONG KAOS

Dino De Laurentis Corp., RKO and Paramount are in action to protect their **King Kong** property —and that means anything relating to the pic. They are trying to save all the juices for their massive Xmas release. De Laurentis Corp. have already had an injunction taken against a distributor peddling a *phoney* **Kong,** and about two other cases of rip off are being watched. A business affairs rep for De Laurentis has stated 'We don't claim to own all the beasts of the jungle anymore than Universal owns all the fish in the sea (re **Jaws**)'. They have managed to halt an independent distributor from selling a film called **The New King Kong.** The Corp. is also trying to control distribution of the original '33 version which is not as fanatical as it may sound when the promotion of one's own *remake* is at stake (the usual case when remaking a 'classic' is to destroy all original copies, including the negative). **Queen Kong** is also under investigation, as is a Japanese 3-D version currently in production in Japan.

BARON McMILLAN

Embryo, a film which the distributors say is 'not all science fiction', tells of doctor Rock Hudson growing himself a beautiful young woman (Barbara Carrera) from fetal beginnings in his lab (basic theme smacks of Forbes' **Stepford Wives**).



Media Macabre

FILM SCENE news

BEAR JAWS

Grizzly is basically the **Jaws** of the forest. Story concerns a 15-foot, carniverous bear gone berserk in a national park. Apart from its rampaging, embowling several tourists, it chews up a helicopter pilot and a naturalist. Ranger Christopher George finally catches up with our beserk bruin and...

NASCHY LIVES!

Paul Naschy is Europe's busiest horror star. He has four films currently on release in Britain, and has just directed his first film *Inquisicion*. This Spanish frightflic nods in the direction of *The Devils* and offers our hero (played by Naschy, naturally) involved in satanic rites and grisly torture. British distribution of this film has yet to be set.

WONDER WOMAN

American ABC-TV's **Wonder Woman** (based on the DC comic book superheroine) will be appearing in a total of 11 hours viewing time. The shows will vary in length and are likely to turn up in 120, 90 & 60 minute segments. These will all be *specials* and consist of self-contained stories. The **Wonder Woman** specials screened on US TV last year, starring the shapely Lynda Carter, were shown in one 90-minute and two one-hour versions. The NBC-TV network were originally interested in creating 13 episodes of the show, which would have started a **Wonder Woman** weekly series but ABC picked up an option on it and is now preparing the specials.

THE TEXAS *DEATH TRAP* MASSACRE

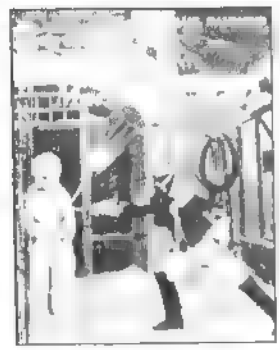
Tobe Hooper, the young director of the 1974 cult favourite **The Texas Chainsaw Massacre**, has now completed his first Hollywood film **Death Trap**. The story tells of a Texas psychopath (Neville Brand) who puts people on the menu of his pet crocodile. The cast also includes Stuart Whitman, Carolyn Jones, Mel Ferrer, William Finley, Roberta Collins and, leading lady of **Chainsaw**, Marilyn Burns. 'It's much more complex than it seems' says Hooper. 'This has a lot to do with lights and shadows; it takes place in a single night, from dusk to dawn. And all the characters bring with them some sort of history – they're not just cardboard characters walking into a slaughterhouse.' **Texas Chainsaw Massacre** was Hooper's second feature—his first was **Eggshells** receiving some excellent reviews at the Cannes Film Festival as well as being chosen by the Museum of Modern Art for its permanent library. A lot of people however, did voice some heavy opinions on the graphic use of violence, and at one preview of **Chainsaw** people reportedly vomited and mobbed the boxoffice for their money back. William Friedkin, of **Exorcist** fame, has praised Hooper's talents and plans to use footage from **Chainsaw** in his upcoming horror-thriller, **A Safe Darkness**. Tobe Hooper would rather make comedies and love stories than become typecast as a horror-film director—but he knows that the fantasy *genre* is an effective way to showcase his talents.







BOOK news



MARVELLOUS MELIES

One day when Georges Méliès was filming a street scene for **The Place de l'Opera**, in 1896, his camera jammed and the film stopped running. The camera problem was rectified and the film continued to run. Later, after the film had been developed the viewing totally amazed Méliès when he saw a bus change into a hearse. The film had stopped while real life continued. Fantasy filmdom had come into existence.

In the years between 1896 and 1912 Frenchman George Méliès made 500 films most of which dealt with fantastic voyages, fairy stories, conjuring and the like, and depended greatly on his developments in the field of trick moving images. The work that Méliès did and the films that survive him (unfortunately, less than 90 titles) must surely rank him not only as a forerunner in the wizardry of special effects but as one of the cinema's great pioneers.

Paul Hammond's *Marvellous Méliès* (£4.00 Hbk £1.80 Pbk) is like a sort of *all you ever wanted to know about Georges Méliès but were afraid to ask*. In this book Mr. Hammond studies the career of this extraordinary man through his eventful artistic life until his obscure death in 1938. Graphics were the mainstream of Méliès' work: his sense of the theatre and the spectacular, his experience as a conjuror, and his unlimited imagination made such films as **A Trip to the Moon** (1902), **The Merry Frolics of Satan** (1906) and **The Conquest of the Pole** (1912) milestones in the history of special effects photography.

Méliès' camera brought forth such examples of 'white magic' as taking pictures through a fish tank in front of the scene of a sunken wreck in order to achieve an underwater effect, a woman disappearing into thin air by merely stopping the camera for the woman to step out of view and then starting the film again, double exposure and even multiple exposure in **The One Man Band** (1900), which has Méliès himself appearing simultaneously as seven characters.

Through the ideas and discoveries of Georges Méliès, special effects technicians such as John P. Fulton created their very own field and refined the developments. Some of Fulton's amazing effects in **The Invisible Man** (1933) were given birth by Méliès.

A most readable and captivating book and, as the author says: 'Far from being obsolete, Georges Méliès' vision is full of promise.'



THE FILMS OF BORIS KARLOFF

Boris Karloff, an actor so associated with films of fantasy that he became one of the rare personalities to be billed by his last name only, has been comparatively ignored by the filmbook authors. There has been a shameful shortage of filmbooks to do justice to the one man who practically *created* a genre.

Complying to their tradition of quality, in terms of text and illustration, The Citadel Press have now included in their long line of film books *The Films of Boris Karloff*.

The two authors, Richard Bojarski and Kenneth Beals, have done their research well, and offer a career coverage to please all Karloff devotees. Their gallery of portrait shots of Karloff that run throughout this volume are excellent.

A preceding biography takes a lively look at this remarkable gentleman's career through the turn of events, contemporary audiences reaction to his films, and Karloff's own reaction to his films. This book is a pleasure, if only for the reason that it allows as many comments as possible by the *man* himself. Titles, dates and credits are detailed for all of Karloff's 49 silent pictures, not forgetting to name the bit part he played in these productions. The same applies to his sound films, beginning in 1929.

Media Macabre

with **Behind That Curtain**) through to **Graft** (1931), which starts off with the format that this book mainly makes up. Production company, date, credits, cast, synopsis, notes, review accompany each Karloff film ever made.

The authors' notes are most interesting for rare background information on Karloff's more famous films. They tell of the two endings that Universal filmed for **Frankenstein** (1931), the replacing of Lewis Stone by bulky Jean Hersholt in 1932's **Mask of Fu Manchu**, because it was thought that a fat man being victim to the torture of closing spiked walls would appear more sadistic, the missing fifteen minutes of footage from **Bride of Frankenstein** (1935), and subsequent films using **Bride** footage, Universal's follow up to the 1936 **The Invisible Ray**, which later turned up as **Man-Made Monster** with Lionel Atwill & Lon Chaney Jr in the proposed Karloff & Lugosi parts. Of particular interest is the summation to the long-time fandom rumour about a colour version of **Son of Frankenstein** being made from director Rowland V Lee's own finances. It turns out that Universal, impressed with a British colour film they had acquired, decided to make their third Karloff, Frankenstein film in Technicolor, but Karloff's make up didn't match the colour photography.

A lavish selection of good stills (many being the behind the-scenes with director type) and for the first time, a detailed Karloff television-appearance listing (which covers his acting stints in *Thriller, Wild Wild West, Girl From U.N.C.L.E., I Spy, The Name of the Game*, etc.)

Whether one is a serious Karloff buff or just has a passing interest, the 287 pages of *The Films of Boris Karloff* make most enjoyable and informative reading. With the prices of books these days high in the expense bracket, this tome is well worth shelling out for.



George C. Scott from **Beauty and the Beast**

Because of all this issue's bonus features, we've had to move a few features round. Including

HAMMER HAPPENINGS

Undaunted by being pushed from prime position on page 4, our latest Hammer news has such red hot items that it's sure to stand out even squeezed in on page 35!

NEWS IN PRINT...

You seem to be dying of curiosity about what comic strip adaptations we've got lined up for future issues, so, here's the rundown on our next couple of issues.

TWINS OF EVIL

Written by ex-associate editor of *HoH* Chris Lowder, who has decided to give his full time to writing, this must be one of the most requested film adaptations of all. So, to make the production really worth your wait and pleases/requests/threats, and to show we don't relax on past successes, we've welcomed a new artist to our ranks. From far-off Spain, here's just a sample of what's coming your way from Blas Gallego.



We've also got a few surprises up our sleeves. Here are just two of them.

THE QUATERMASS EXPERIMENT

Not only are we adapting this classic right now, but in honour of its initial run as a BBC TV serial, we're splitting it into three chapters with artwork by titanic Brian Lewis!

FATHER SHANDOR and the SPAWN FROM HELL'S PIT

Here in the office, we were all so knocked out by John Bolton's rendition of Andrew Ker as Father Shandor in this issue's *Dracula* strip and by Steve Moore's script for *Legend of the Seven Golden Vampires* in issue four that we've teamed them up for a special *Shandor* solo story.

And the best is *yet* to come!

FILM SCENE Review

FRENCH FANTASY FESTIVAL

Imagine *House of Hammer* taking over the Albert Hall for ten days and running horror movies in Spanish without translation to capacity houses. That's something like one of the **International Festivals of Fantastic and Science Fiction Films** in Paris.

This year's event was the fifth of these that the French Magazine *Ecran Fantastique* (Screen Fantastic) has staged. This time they used the immense new conference centre in the Palais de Congres in sight of the Arc de Triomphe. It was easy to be overawed by the surroundings. By the time you'd paid for a seat, bought a programme and had a chocolate you'd gone through five pounds sterling at the current exchange rate. Previous events had used a run down cinema in the Latin Quarter, but soon regulars discovered that it was often possible to fly a paper plane from the back row and hit the stage or shout down the dialogue on a film they didn't like. Bryan Forbes' new **The Stepford Wives** got the worst reception of any film since **The Amazing Mr Blunden** a couple of years back.

There was no mistaking the audience reactions. They'd cheer favourite stars like Klaus Kinski and Peter Cushing. They'd cheer the names of favourite writers and technicians like Richard Matheson, Jim Danforth or Dan Curtis. They'd cheer the special effects. They'd even cheer the subtitles not that we got any of those until day three and all that they were in English so nearly all the films. However most of all they would cheer the sight of blood. The Japanese **Baby Cart at the River Styx** was only exceeded for its spectacular carnage and touches like the end of the Godfather in **Lake of Dracula** all of which adhered to the fable when the body falls on Michael Sarrazin wrenching off Jane Seymour's head in **Frankenstein the True Story** brought wild applause. Seeing the bits the English censor had deleted was instructive too. The wheelspinning, the beads of sweat in **Death Race 2000** among others.

Presentation was mixed. Though sixteen millimetre film looked a little dim on the huge screen and most of the titles shown in the wide format seemed over wide screened. Correct film screening is becoming a constant world wide.

Of the Jury awards **Death Race**, **Private Parts**, **Stepford Wives** only the script prize to **Frankenstein the True Story** was well received. More important was the chance to see a cross section of the material being made around the world, to feed markets like the American Drive-ins or the Hong Kong neighbourhood theatres. The range and obsession of the entire fantasy film scene is a key which we in Britain and there'll be more details of the films shown in the next issue.

The most interesting were **Messiah of Evil** made by the writers of **American Graffiti** and **(The Super) Inframan** in which a Chinese composite of Captain Marvel and the Six Million Dollar Man battles prehistoric monsters intent on ruling the world.

The stereo track on this one was blasting through the speaker system so loud I thought that no-one would have heard of the audience had sung the Marseillaise all three thousand seven hundred of us!

Barrie Pattison



House of Hammer
ANSWER DESK

When we started this column, back in *HoH 3*, we didn't realise what a barrage of readers' questions and queries we were opening the flood-gates for. Or what a knowledgeable audience we had. But here, to the best of our abilities are facts, figures *and* photos you, the readers, have been requesting.

TV TERRORS

Anthony Thorpe, of **London E5**, writes to ask if **The Outer Limits** and **The Twilight Zone** will be shown on television? **The Outer Limits** was shown on some ITV regions in the 1965-66 period but has not been seen for many years. Rod Sterling's **The Twilight Zone** has been rarely seen on television in this country, but occasionally gets an episode shown in a late night slot in some regions. The possibility of both shows getting re-issued for regular screenings is remote.



An alien invader from a chilling episode of **Twilight Zone**

HAMMER HISTORY

In the answer to the question posed by **Nigel Fuller**, of **Marston Green, Birmingham**, Hammer Productions Ltd started in 1934 and the first *Hammer* film was **The Public Life of Henry the Ninth** in 1935. The company's first 'mystery' film, however, was **The Mystery of the Mary Celeste** (1936) which featured Bela Lugosi.

For **Stephen Norman** of **Middlesborough, Cleveland**, the answer to his question is that the last film to be made at Bray Studios was **The Mummy's Shroud** in 1967. And it was the venerable Terence Fisher who directed **Frankenstein and the Monster from Hell** in 1972 (though the film wasn't released until 1974).

FU AND WU

N. Lammas, of **Westcliff**, wants to know if Lon Chaney Snr. or Boris Karloff ever played in the role of Fu Manchu? Chaney Snr. never did get to play the insidious oriental, but did appear in a similar makeup in **Mr. Wu**, whereas Karloff put across a terrific performance as the evil Doctor in MGM's **Mask of Fu Manchu** (1932).

KEENOR QUERIES

For **Paul Keenor**, of **Splott, Cardiff**, the actor who played the Monster in **Revenge of Frankenstein** was the late Michael Gwynn, the climax of **Satanic Rites of Dracula** sees Dracu a pursuing Van Helsing and impaling himself on a Hawthorn bush, thus crumbling into dust. Paul also asks if certain Hammer titles will be covered in future issues of **HoH**: we will be taking in *all* the *Dracula* films, in order of their release, **Vampire Circus**, **Curse of the Werewolf**, **The Gorgon** and **Twins of Evil** are all definitely slated for future issues; **The Reptile** is a possible, though no plans are firm yet.

CAPTAIN CLEGG

Graeme Bassett, of **Grimsby**, wonders why **Captain Clegg** was somewhat similar to Russell Thorndyke's 'Dr. Syn' character? Hammer, at the time, were unable to make a direct version of the Thorndyke stories, due to Walt Disney Productions owning the film rights (they later released **Dr. Syn Alias the Scarecrow** in 1963), so they merely 'based' their film on the established Dr. Syn format. No copyright was violated, and Thorndyke was not credited as the central character was not directly derived from his stories.



Peter Cushing steps it out as Hammer's **Captain Clegg**

CHRISTOPHER LEE

Douglas Young of **Whitton, Middx.**, asks if Christopher Lee appeared in the feature film **The Virgin of Nuremburg**. The answer is yes—he played 'Erich', the scarred custodian of a museum, in this chiller which showed up in British cinemas under the title **Castle of Terror**. This 1963 film was also seen as **Horror Castle**, in America, and **La Vergine Di Norimberga**, on the Continent.

Observant **Irene Vartanoff**, writing from **Chepstow, Monmouthshire**, points out that Chris can also be seen in an early bit-part as a man whose identity was taken by a 'leprechaun' in **Luck of the Irish** (1948).

The film entitled **Dracula is Dead** has baffled **Peter Coulson**, of **London SE9**, who has eagerly been searching around for it. Well, Peter, the film was changed from its original title **Dracula is Dead and Well and Living in London**, to **The Satanic Rites of Dracula**.

To overcome the film-count of the prolific Mr. Lee, I refer **Gary Rugless** of **Harlow, Essex**, to our first issue in which we feature a Christopher Lee biography and filmography, not forgetting his television appearance to date. Stills from (and adaptations of) **Dracula-Prince of Darkness** and **Taste the Blood of Dracula** will definitely be seen in the pages of **HoH**, so keep your eye open for future issues.

Craig Nelson, of **Swansea**, asks how many records Chris Lee has made? To date the only recording of Chris' voice in this country can be heard on Hammer's *Dracula* album (EMI Studio Two A60011), although the possibility of his films being taped and put on record in other parts of the world cannot be overlooked. However, were such recordings to exist they would be practically impossible to obtain.

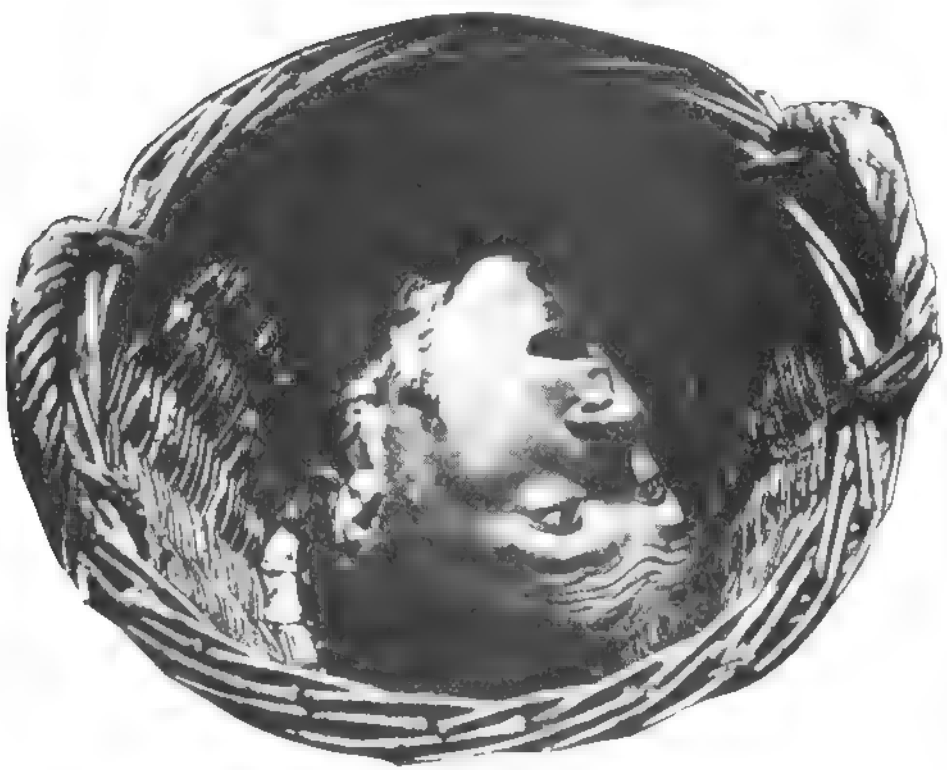
Good idea for programming from **Stephen Clevett** of **Reading, Berks.**, who asks if it's likely that he'll see a double-bill of **Flash for Frankenstein** and **Satanic Rites of Dracula** in the cinemas. The problem here, unfortunately, is that these films belong to two different film distributors and are unlikely to show up together unless specially booked for an independant cinema (i.e. not a Rank, Odeon or ABC cinema).

Any questions, queries or requests for pictures you'd like us to print should be sent to:
ANSWER DESK, HOUSE OF HAMMER MAGAZINE, WARNER HOUSE, 135-141 WARDOUR ST., LONDON W.1.
Sorry, but we cannot answer your letters personally . . . the day just isn't long enough!

THE HOUSE OF HAMMER PRESENTS

BLOOD AND GUTS

by John Brosnan



When Hammer Films, with all their raw vitality, burst into the horror film field in the mid-1950s they provided the then sagging film industry with a much-needed transfusion . . . in more ways than one!

For it was Hammer who first brought *blood* into horror films in a big way and thus started a trend that soon spread through the industry both here and in America. Up until then horror films had always been rather bland when it came to full-frontal gore.

Take Universal's series of horror films in the 1930s, while sometimes gruesome in an abstract sort of way, they now seem relatively mild compared with today's horror product. For example, the 1931 *Frankenstein*, though an impressive film, played it very safe when it came to the actual construction of the Monster; in fact, you didn't see *any* of it, whereas Hammer's 1956 version rightly showed that a man who goes around cutting up corpses and joining the bits and pieces together to make a new creature can't help but get his hands more than a little bloody. And Hammer's 1957 *Dracula*, unlike the bleached 1930 version, again rightly put the emphasis on blood which is what the original story was all about. Of course, Hammer's big advantage was that they were working in *colour;* until then it had always been a tradition to make horror films in black and white.

These days blood and gore are synonymous with horror films which means that the special effects and make-up men are kept quite busy.

CHRIS LEE KILLER

The two men who have been most associated with the creation of Hammer's gore are Les Bowie and Roy Ashton, who handle effects and make-up respectively . . . and often their jobs overlapped.

'It varies from picture to picture as to who does what,' Roy Ashton told me recently, 'For instance I always used to handle scenes that involved cuts on the body, flowing blood and so on but these days the special effects men tend to do that sort of thing. I don't mind as it saves me a lot of bother. Sequences where a face has to undergo a series of changes, say if Dracula is disintegrating at the end of a film, are handled by both the effects and make-up departments.'

'I've lost count of the times I've killed Christopher Lee,' said Les Bowie. 'I use a series of dummies and slow dissolves for these sequences. The methods vary, depending on whether he goes wet and bloody or if he is supposed to wither away into dust. Sometimes I've had to resurrect him as well, which is just as difficult. They're quite lengthy operations really, and they usually take a few days to complete. I have to find a quiet room somewhere in the studio to work on them in peace.'

The tradition of having Dracula make a

(Below) A disturbingly gory scene from **Soldier Blue.**





(Below) A scene finally cut out, from **Cold-Blooded Beast.**



(Below) The bloody end of Horror Hotel Woman From **To The Devil — A Daughter** *Make-up being applied*



gorily spectacular exit was begun in Hammer's first Dracula film. In that the king of vampires was trapped in a beam of sunlight by Van Helsing (Peter Cushing) and slowly crumbled into dust . . . first his hand, his foot and then his face. 'An effects man called Sid Pearson finished him off in that film,' said Bowie, 'but I handled Lee's death scene in the second one, *Dracula, Prince of Darkness*.'

DRACULA ON ICE

At the end of that film Dracula once again found himself in an unpleasant situation—cornered on top of his frozen moat, which was beginning to break up thanks to the hero who was shooting bullets into the ice. Finally Dracula sank right through the layer of ice and was drowned . . . or whatever happens to vampires when they come in contact with water. 'We utilized a number of techniques to get those scenes,' said Bowie, 'Sometimes we used real blocks of ice in a swimming pool for a few of the close shots, and for others we used wax, because if you pour wax on water it forms a coating on the surface. For the final shots of Dracula sliding under the ice we used a circular section of plaster mounted on pivots.'

In the next Dracula film, *Dracula Has Risen from the Grave*, Christopher Lee had another impressive exit scene—impaled on a giant cross—but earlier in the same production he had been staked through the heart while asleep in his coffin. A nasty moment for Dracula, what with his blood spurting all over the place and so on, but as his would-be killer was an atheist Dracula was able to withdraw the stake with no obvious ill-effects (a piece of new vampire lore invented on the spot by the script writer which upset quite a few vampire experts at the time) Vampire staking has become a common chore for Les Bowie and involves the actor wearing a special harness onto which the stake can be attached. The blood supply is delivered via tubes which lead from the stake, underneath the actor's clothing, to a pump

Coral Browne **Theatre of Blood**

Above, Chris Lee in **Dark Places.** *Below, Ingrid Pitt in* **The Vampire Lovers.**

operated off-camera, by the effects man (in England fake blood is manufactured under the trade name of 'Kensington Gore')

BRAINS AND GORE

Even gorier than the Dracula films have been Hammer's Frankenstein series, which have become progressively bloodier over the years, culminating with *Frankenstein and the Monster from Hell* in 1972. Brains, heads, limbs, eyeballs and various other organs invariably litter the average Frankenstein film set. 'I suppose you could describe me as the real Dr Frankenstein,' said Les Bowie, 'I build the monsters, cut out brains, sew hands onto dead bodies and supply all the other gory paraphenalia for the operations.'

When Hammer first started splashing blood around on the screen back in the 1950s the reaction, as you might expect, was less than enthusiastic. Writing about *Dracula* in 1958 one English woman critic said: 'I went to see *Dracula* prepared to enjoy a nervous giggle. I was even prepared to poke gentle fun at it. I came away revolted and outraged. From the moment that Dracula appears, eyes bloodshot, fangs dripping with blood, until his final disintegration into a crumbling, putrescent pile of human dust, this film disgusts the mind and repels the senses.' Strong stuff indeed, but it shows that Hammer's *Dracula* obviously made an impact on more than one level (especially on women reviewers). Even Michael Carreras, now the head of Hammer Films, admits to a momentary feeling of unease when *Dracula* was released. 'There was only one thing that disturbed me at the time,' he told me, '*Dracula* was such a success when it opened at the Warner Theatre in Leicester Square that they covered it on television. They had a camera outside the cinema and they interviewed people who came out. And there was this one very weird gentleman who said something quite frightening – he said that he "loved to see the blood spurt".

(Below) Prelude to a throat-cutting from **The Wild Bunch.**







He said it with such feeling that one felt for a moment: "Oh Christ!" But I've always felt quite honestly that the horror that titillates your adrenalin is something you really do leave behind when you go out into the fresh air from the cinema because it's so *unreal*. I think that films like *Straw Dogs* are much more frightening and harmful than anything we've ever made. You're not liable to be bitten in the neck by a vampire on your way home from the cinema but you are quite likely to be kicked by a thug in a leather jacket.'

TWITCHING FLESH

Amicus Films, who for a time seemed to be challenging Hammer for the horror crown before they turned to dinosaur epics like *The Land That Time Forgot*, took a different approach to blood and gore. 'We never have any of that in our films,' said producer Milton Subotsky, 'You never see any actual blood and gore, it's always suggested. I mean, if we have somebody kill someone he'll just stab them once . . . what I'm out to do is make story points. In a case like that the story point isn't *how* somebody kills someone, it's that somebody *has* killed someone. Showing the graphic details of the murder doesn't add anything to the story.' Even so, Amicus have, on at least one occasion, fallen foul of the censor for being *too* graphic with their gore. It was a scene in their successful *Tales from the Crypt* showing a dead man brought back to life by occult means . . . but as his veins are full of embalming fluid he suffers unendurable agony so his wife is forced to try and kill him with a sword as he lies writhing in his coffin, but no matter how much she continues to hack away at him, he keeps on screaming . . . kept alive by the spell. The actor concerned was Richard Greene (TV's Robin Hood of many years ago) and for the filming of the sequence he had to lie for hours in a coffin that was much too small for him . . . covered in animal offal to simulate his exposed innards. The special effects man had rigged up the offal with a number of air hoses so that it all twitched and throbbed as if alive.

CRAWLING HANDS

But, of course, as the hours wore on the offal began to stink under the hot lights and by the end of the day Richard Greene was feeling more than a little uncomfortable. Yet all his suffering turned out to be in vain because the censor did some butchering of his own and cut the whole scene! 'But he did allow a shot of Greene's dismembered hand twitching about under his chin as he lay in the coffin,' said Subotsky. 'That hand cost £400 to build and we've used it in about three pictures. It was built by Ted Samuels at the Shepperton special effects department (which was recently closed down -J.B.) and is a very delicate mechanism. It's got a clockwork motor inside it and can actually crawl



Above: Oliver Reed being burnt at the stake. From **The Devils**

Left: Vampire Lorna Van Orsi brutally put to rest. From **Dracula AD 72**
Above: Ghosts Spanish torture

around on its own but because it's so delicate it keeps breaking down. It looks great except in close-ups. There was one shot that we didn't want to use in *Dr Terror's House of Horrors* when it was in the car with Christopher Lee . . . the hand was in the foreground and you could see the seam, but we had no other choice.'

'One of our films,' said Subotsky, '*The House That Dripped Blood* had a different kind of problem with the censor. Despite its title there wasn't any blood at all in the film so the censor gave it an "A" rating but the distributors said they wouldn't take it unless it was given an "X". I don't know why the problem arose because I'd told the distributors in advance that it was going to be an "A" as I'd hoped to bring in a whole new audience – young people who aren't allowed to see "X" films. But anyway the distributors went and asked the censor for an "X" certificate and he said okay and gave them one.'

The actual creation of blood and guts on the screen I find quite fascinating (from the purely technical point of view, I hasten to add). Many and varied are the devious tricks that make-up men and effects men use to achieve their results. Take beheadings, for example; a common method is to cut to a full size dummy of the actor, or actress, at the precise moment of impact (as the axe falls or the sword swings or whatever). The dummy has its own blood supply and, providing the editing of the film is very swift and skilful, the result can be quite realistic. This was the technique used in *Soldier Blue* when, during the climatic attack on the Indian village, an Indian woman is beheaded by a sabre-wielding cavalryman. The same technique was put to better use in the unusual horror film *Private Parts* when an investigator, prowling around in the basement of a mysterious hotel, suddenly loses his head when struck from behind. The editing was so good in the latter sequence that one really received a jolt when watching it. But, of course, if one can show a complete beheading without any fancy jump cuts the result is that much more realistic . . . and this was achieved in Roman Polanski's version of *Macbeth*. For that the star, Jon Finch, was replaced by a young boy inside a full-size suit of armour with a dummy replica of Finch's head on top. This enabled Polanski to film the actual beheading from a distance in one continuous shot.

UP IN FLAMES

Burning people to death also often involves both make-up and effects men (as well as stunt men). Burning a witch at the stake, for instance, usually involves a shot of the flames rising around her (which is done by the effects man creating a wall of flame *between* the actress and the camera but at a safe distance from both), followed by a close-up of the actress's face showing the ravages of the fire, and then followed by a shot of a dummy burning. One of the most horrific stake-burnings appeared in Ken Russell's *The Devils* which had Oliver Reed, as the wrongly accused priest, going



up in very graphic smoke. Make-up man Charles Parker had to apply a whole series of complicated make-up jobs to Reed's face to simulate the progressively damaging effects of the flames . . . first with blisters, then scorch marks, an eye going white from the heat, and so on until the face was just one blackened mass.

Naturally if you want to show someone in flames while on the move a dummy is not sufficient, which is where the stunt man comes in. Fire 'gags', as they are called in the business, are not too popular with stunt men for obvious reasons. Even with plenty of safety precautions such stunts are still highly dangerous.

USING REAL BLOOD

Scenes involving bodies being cut open, such as throats, stomachs or whatever, is where the term 'blood and guts' really applies. Usually this means constructing a fake, flesh-like 'apparatus' which is attached to the actor concerned, such as a fake throat, stomach, chest or whatever. Sometimes, as in that scene with Richard Greene mentioned earlier, the unfortunate actor is obliged to share his costume with *real* blood and guts, but usually a large amount of spurting blood (fake) is all that is required. For example, in a scene that involves a throat-cutting the blood can occasionally be supplied from the knife itself (the knife blade, made of painted resin, is hollow and connected to a tube on the handle to an off-camera blood-supply, the blood is pumped into the knife at a fast rate and spurts out of a small hole in the blade, creating the illusion that it is coming from the throat itself) but that only works if the director just wants a quick shot; if he wants a shot of a gaping throat wound pumping blood into the air either the effects or the make-up man has to construct a fake throat to fit over the actor's own which is then supplied with blood via tubes under the actor's clothing (there's a good example of this in *Mash*).

FAKE STOMACHS

American make-up expert Dick Smith made a complete fake stomach for a scene in *The Godfather Part 2* where the ageing Sicilian Don has his stomach sliced open by the young assassin. And for *A Man Called Horse* make-up man John Chambers made a whole fake torso for star Richard Harris to wear in the sequence where he had to go through an Indian initiation ceremony . . . which involved having hooks thrust through his pectorals and then being suspended in the air by cords attached to these hooks.

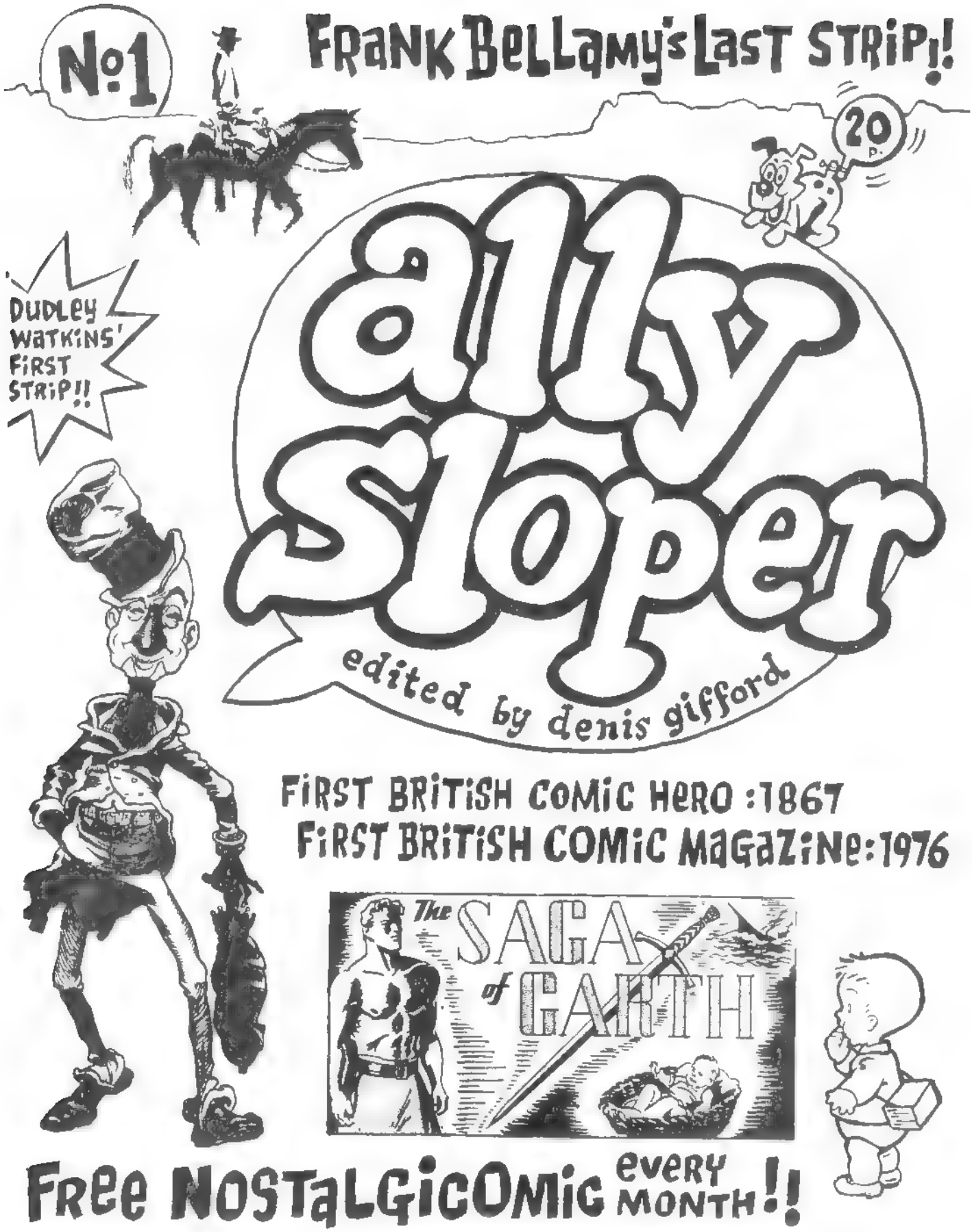
Another good example of this technique is in the Canadian film *Shiver* (also known as *The Parasite Murders*) . . . in the scene where one of the characters, lying on a bed, looks down at his stomach to see the parasites trying to burst through his flesh from within. The actor was actually wearing a very well-constructed fake chest and stomach, complete with hair and navel . . . and the result was incredibly realistic, as anyone who has seen the film can verify.

AUTOPSY ON FILM

But the most graphic example of a body being sliced open occurred in a German horror film called *Parapsycho-Spektrum Der Angst* (it hasn't been released in England and its unlikely it ever will be) which I saw in Italy last year. During an autopsy sequence the body of a girl was, in close-up, opened from neck to crotch . . . the ultimate full-frontal. It was certainly realistic because it was footage of a *real* autopsy that had been inserted into the film. And I must admit I think that's carrying cinematic blood and guts a little *too* far. I prefer the Les Bowie variety. ●







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THE CRA

by John Fleming



George A Romero is a nice young man who made money from ketchup and Heinz pickle commercials in Pittsburgh.

He also shot a film about cannibalism, matricide and mayhem, **Night of the Living Dead**—already one of the classic horror films. That was made in 1968.

His second feature film was a light romantic comedy **There's Always Vanilla,** made in 1972. 'We had an interesting premise,' Romero says. 'It was going to be what happens to the youth culture in 5 or 10 years. Nothing happened in the movie But the idea seemed great.'

Two hundred thousand dollars later, audiences reacted with outstanding apathy and the idea seemed less great.

So he returned to horror of a sort with 'Jack's Wife' (title changed after release to **Hungry Wives**), a story of witchcraft in suburbia But in 1972, before **The Exorcist,** no one was interested.

After two failed 16mm colour films, Romero decided to take the plunge into 35mm. In 1973, he made what Sight & Sound has called 'a slam-bang tale of hysterically escalating violence'—**The Crazies.**

A plane carrying a shipment of chemical warfare virus crashes in the mountains near a small American town. The local water reservoir is contaminated. The army is called in to seal off the area.

Barriers are thrown around the town and the citizens are herded into the local highschool.

EERIE SOLDIERS

The scientists don't know what the virus is. The soldiers don't know why they're herding people into a quarantined area. The townspeople don't know why they're being hunted down by platoons of eerie soldiers wearing gasmasks and dressed from head to foot in white protective suits.

Eventually the townspeople's anger and consternation rise to such a pitch that a group of them try to break through the Army barriers. Some of the group are already badly infected. When human beings are contaminated by the virus, they react with crazed violence.

An ordinary man knifes his wife and burns his children.

As one of the white-uniformed soldiers enters a room in an ordinary house, a sweet old lady rises serenely from her rocking-chair, and with a friendly smile says, 'Hello.' Then she stabs him through the heart with her knitting needle.

The soldier looks *very* shocked behind his gasmask.

But this isn't surprising. You see, when the 'granny' stabbed the 'soldier', she missed the special effects blood-packet and the steel plate protecting the actor's chest . . .

The film's special effects were, none of them, too safe.

George Romero has said of his special effects men Regis Survinski and Tony Pantanello: 'They constantly

ZIES



Violence, murder and mayhem from George Romero's fear-flick **The Crazies**



carry little explosive charges in their pockets and they have lit cigarettes in their mouths and you're afraid to get within 100 yards of them for fear they'll self-destruct.'

FIREWORK ENTHUSIASTS

One scene in **The Crazies** involved simulating machine-gun fire from a helicopter: 'Those charges were strung along the ground, in trees, absolutely all over,' says Romero. 'And half the time we weren't exactly sure where the charges were. So we'd be shooting with the camera in what we thought was a safe spot, and suddenly charges would start to go off all around us.'

Survinski and Pantanello owned a local firework factory and were enthusiasts.

The actors and actresses too were mostly enthusiastic amateurs, although some peripheral parts were played by professionals. Romero says, 'There were about 30 guys in the cast and about four of them were good die-ers. So we kept shooting them.'

So the white protective suits and gasmasks helped keep production costs down and the death toll up by making the actors faceless and anonymous.



One of the many victims

The Crazies cost $250,000. It was filmed in and around Evans City, West Pennsylvania, in eight weeks

There were only seven weeks of actual shooting. One week was lost due to bad weather and the fact that the town council banned the film crew from the local high-school when they heard in advance about an incest scene.

The film was originally to be called 'Mad People'. The idea was clearly influenced by Don Siegel's **Invasion of the Body Snatchers** in which a small town in gradually taken over by an alien intelligence which retains the human bodies as outer shells (partly to keep production costs down). Also influential was Romero's own **Night of the Living Dead**, in which contamination from a space-probe affected areas of the US and brought the unburied dead back to life as cannibalistic zombies.

The Crazies obviously gains from the fact that no one knows what's happening to them, or why they're doing what



Above — Lane Carroll as Judy
Below — Yet another victim



A wounded soldier tries to remove a pitchfork from his arm



they're doing. Mercifully, no one has yet managed to read any Watergate meanings into the plot.

It's a simple horror film in which ordinary small-town citizens are caught between a terrible virus, their murderously crazed neighbours and an unexplained occupying army.

The Crazies was shown at the 1973 Edinburgh Film Festival and then disappeared completely from Britain, despite a Sight & Sound review which said it managed to escalate 'the outrageous into the absurd with scarcely a pause for breath' and had 'the manical energy and edge of **Dr Strangelove.**'

Why a potential cult film should be totally ignored by the British film distributors is just another of those great mysteries of Wardour Street. Perhaps the title could be changed to **Confessions of a Demented Granny?**

THE CRAZIES

Judy	Lane Carroll
David	W. G. McMillan
Clank	Harold Wayne Jones
Colonel Peckem	Lloyd Hollar
Artie	Richard Liberty
Kathie	Lynn Lowry
Dr Watts	Richard France
Woman Lab Technician	Edith Bell
Major Ryder	Harry Spillman
Dr Brookmyre	Will Disney
Brubaker	W. L. Thanhurst Jnr
Shelby	Leland Starnes
General Bowden	A. C. MacDonald
Hawks	Robert J. McCully
Sheriff	Robert Karlowsky
Director/Editor	George A. Romero
Producer	A. C. Croft
Screenplay	George A. Romero
Based on an original script by	Paul McCollough

1973 Colour No BBFC certificate 103 minutes

VAN HELSING'S TERROR TALES



MALVOISIN'S *MIRROR*







SCRIPT: CHRIS LOWDER ART: BRIAN LEWIS


AND, AS HE GAZED...
AND... WAIT! WHAT'S HAPPENING? THE GLASS GROWS... CLOUDY!
IT'S SAID THAT, USING IT, MALVOISIN COULD PEER INTO OTHER WORLDS...
GOOD LORD!
...THE SCENE BEFORE HIS EYES CHANGED!
WHY, IT'S NO LONGER A MIRROR! IT..IT'S ALMOST LIKE A WINDOW—A WINDOW INTO ANOTHER WORLD!
BUT ENTER, GOOD SIR— LET ME SHOW YOU MY WORLD—THE WORLD OF RODERIGO MALVOISIN!
ANOTHER WORLD, INDEED!
GOOD HEAVENS! HE... HE'S TALKING TO ME!
BRUST FOUND THAT THE SURFACE OF THE MIRROR WAS FLUID— ALMOST LIKE A DAMP, CLAMMY FOG...
SPLENDID... SPLENDID! I HAVE LONG AWAITED THE ARRIVAL OF SOMEONE SUCH AS YOU, SIRRAH..
WITHOUT THINKING, BRUST LEAPT THROUGH THE NEAREST DOOR...
... SO THAT I MAY ENTRAP HIM... CHANGE PLACES WITH HIM... AND ESCAPE FROM THIS ACCURSED MIRROR WHEREIN I WAS IMPRISONED CENTURIES AGO... BACK INTO THE REAL WORLD!
UUUH..?
YOU WON'T CHANGE PLACES WITH ME, DAMN YOU!


...AND ENTERED A WORLD OF *HIDEOUS* NIGHTMARE !
AFTER WHAT SEEMED AN *ETERNITY* OF HORROR...
...BRUST *SPRANG* TOWARDS WHAT SEEMED THE *ONLY* WAY OUT...


... AND BURST INTO HIS OWN APARTMENT!
MY GOD! AT LAST! I'M BACK! BACK HOME! WHAT A NIGHTMARE!
BUT IT WAS NO NIGHTMARE — IT HAD ALL BEEN VERY REAL!
YOU CAN'T ESCAPE ME EASILY, MY FRIEND!
YOU! STILL THERE!
I WON'T STAND FOR IT! I'LL SMASH YOUR BLOODY MIRROR! WITH AN AXE!
NO! KEEP AWAY FROM ME! KEEP AWAY!
IT WAS CLEAR THAT THE SORCERER HAD CERTAIN OBJECTIONS TO THIS COURSE OF ACTION...
IT WAS THE BOAST OF BRUST'S LANDLADY THAT HERS WAS A QUIET HOUSE...
MR. BRUST! ARE YOU IN THERE? WHAT'S HAPPENING? STOP THAT NOISE!
SO SORRY, MRS... ER... GRADDLE! I, ER... SLIPPED, FELL OVER. BANGED MY HEAD!
OH, I SEE! WELL, DON'T MAKE SO MUCH NOISE ABOUT IT. I DON'T KNOW WHAT THE NEIGHBOURS'LL THINK, REELLY I DON'T...
YYAAAARRGH!
PERHAPS... IT WOULD INDEED BE A GOOD IDEA TO SMASH THAT MIRROR — NOW THAT I NO LONGER NEED IT... NOW THAT I HAVE AT LAST RETURNED... TO THE REAL WORLD!
End

HOUSE OF HAMMER BARGAIN BASEMENT

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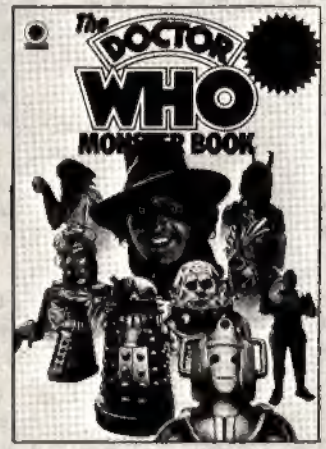
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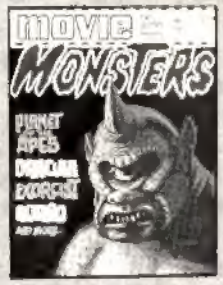
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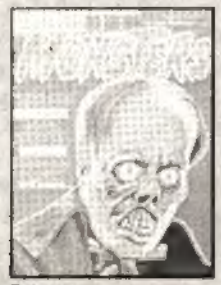
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